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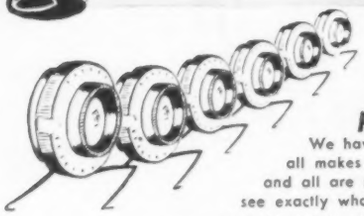

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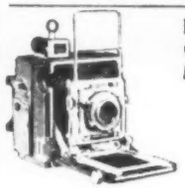

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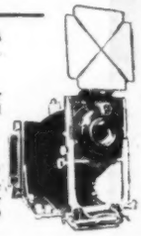

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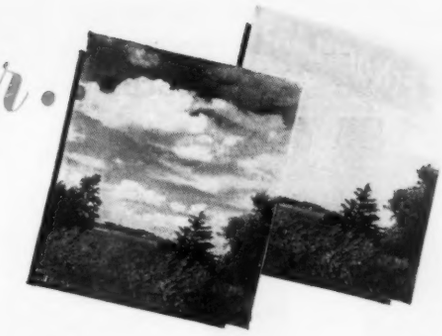

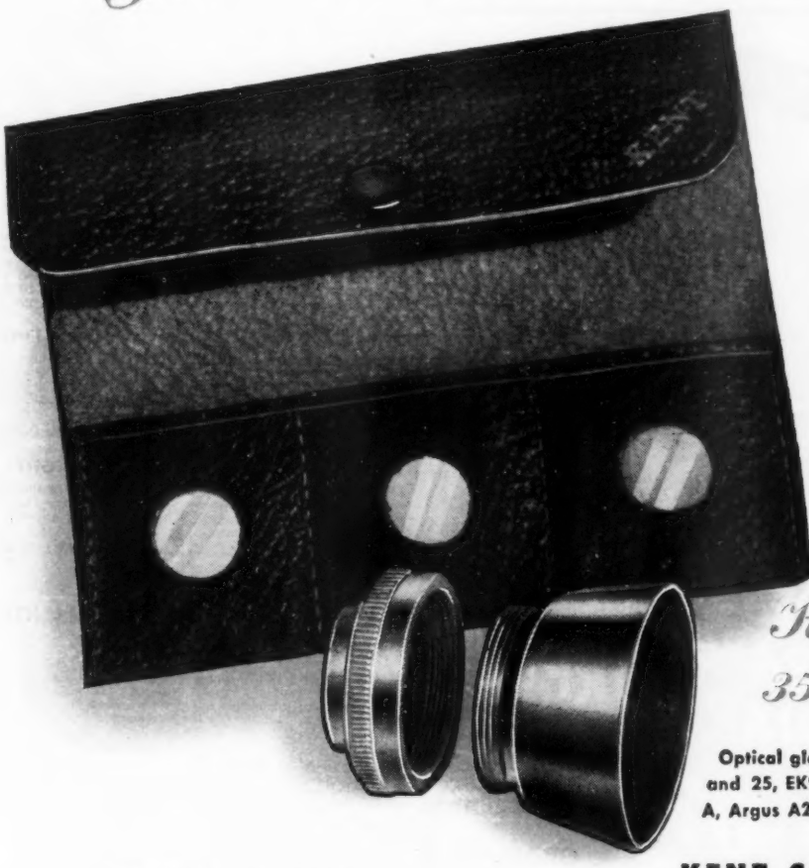

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Stock #5102-P—7x50 Optics.....**$25.00 Postpaid**

If you buy both the Binocular Optics and the Binocular Metal Parts, your purchase becomes subject to 20% Federal Excise Tax. Be sure to add amount covering tax to your remittance or your order cannot be filled.

ARMY'S 6 x 30 BINOCULARS!

No Carrying Case with any Sets shown below.

COMPLETE OPTICS & METAL PARTS—Model M13A1. 6x30 Binoculars (waterproof model). Everything you need—ready for assembly. When finished will look like a regular factory job costing $102 to $120. The Optics are new, in perfect or near-perfect condition. Have new low reflection coating. Metal Parts are new and perfect, all completely finished. No machining required. Bodies factory hinged and covered. Complete assembly instructions included.

Stock #830-P .....$40.00 Postpaid
plus $8.00 tax—Total—$48.00

METAL PARTS ONLY—Model M-13A1. 6x30 Binoculars. No Optics. Same Metal Parts as described for Stock #830-P.

Stock #832-P—6x30 Metal Parts.....$25.00 Postpaid

OPTICS FOR 6x30 BINOCULARS—(No Metal Parts). Perfect and low reflection coated.

Stock #5130-P.....$15.00 Postpaid

SAME OPTICS AS ABOVE—Coated, but slight seconds.

Stock #5124-P .....$12.75 Postpaid

Optics and Metal Parts Are Available for Monoculars (½ a Binocular). For Complete Details, Write for Bulletin #14-P.

If you buy both the Binocular Optics and the Binocular Metal Parts, your purchase becomes subject to 20% Federal Excise Tax. Be sure to add amount covering tax to your remittance or your order cannot be filled.

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An amazingly effective unit for controlling amount of light reaching your eyes. Cuts down glare in sky and over-water observations. Easily snapped on and off over the eye-cups of American-made 7x50 Binoculars. Govt. cost $8.30 each.

Stock #20,000-P .....$2.00 Postpaid

Above Polarizing Attachment also adaptable to Govt. 6x30 Binoculars with substitution of special eye-cups.

Stock #20,010-P—6x30 Eye-cups.....**75c pr. Postpaid**

YOU CAN EASILY MAKE

Telescopes, Magnifiers, Photographic Gadgets and Hundreds of Experiments with these Low Cost Lenses.

To Translate Millimeter measurements: 25.4 mm. equals one inch.

TELESCOPES

8 Power ELBOW Telescope

Gov't Cost $200!

Our Price **$17.50**

Big 2" diameter objective. All lenses Achromatic. Amici prism erects the image. 4 built-in filters—clear, amber, neutral and red. Slightly used condition but all guaranteed for perfect working order. Weight 5 lbs. Can be carried but a trifle bulky.

Stock #943-P .....$17.50 Postpaid

6 POWER GALILEAN TELESCOPE — (Commercial Surplus) 28mm dia. Achromatic Objective Lens. Sturdily constructed of Aluminum. 7" long, extends to 9". Complete with carrying case.

Stock #941-P .....$3.00 Postpaid

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AIR FORCES GUN SIGHT

With Polarizing Variable Density Attachment — Can be used as Slide Viewer, or take it apart and you can get Polarizing Variable Density Attachment, Mangin Concave Mirror, Reflector Plate, Metal Reticle, Window, Lamp Housing, Ring and Bead Sight. The Polarizing attachment alone is worth many times the price of entire unit. Consists of 2 Polarizing Filters mounted with small handle which rotates one around the other. May be used in Photography, Research, Experiments, as Light Dimmer, etc.

Stock #908-P .....$5.00 Postpaid

Same Unit Without Polarizing Attachment

Stock #916-P .....$2.50 Postpaid

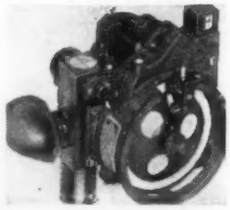
$200.00 DRIFT METER FOR $5.60

These were used for determination of drift and true air speed. You can adapt to other uses or take apart to get two mounted Achromatic Lenses — Mirrors — Field Lens — Pantograph — Engraved Scales — Sponge Rubber Discs — metal parts and other components. Instrument weighs 4 lbs.

Stock #942-P .....$5.60 Postpaid

SEXTANTS

SENSATIONAL BARGAINS BUBBLE SEXTANTS



These Army Air Forces Bubble Sextants cost the Govt. about $125 each. A real bargain at our price of $12.50! Included with Bubble Sextant shipment is Wooden Carrying Case, 5 spare waxed paper discs, flashlight with rheostat for night use (uses ordinary flashlight cells — not furnished) aux. 2-power Galilean Telescope Allen wrench. 1 spare marking point. Wartime used.

BUT COMPLETELY REPAIRED, COLLIMATED AND PUT IN GOOD WORKING ORDER Light bulb has been tested—Bubble is in working condition. Because of wartime use, we make this guarantee: if not satisfied that Sextant is exactly as represented, return within 10 days and money will be refunded. Full directions for use accompany each shipment.

Stock #924-P .....$12.50 Postpaid

Same **SEXTANT** as above but **BRAND NEW** and with Automatic Electric Averaging Device and Illuminated Averaging Disc for nightime use. Govt. cost $217. Though brand new we have rechecked Bubble and Collimation and GUARANTEE perfect working order.

Stock #933-P .....$22.50 Postpaid

POLARIZING OPTICAL RING SIGHT

(Unmounted). Used in gun sights—especially for shotguns. As you look through, you see a series of rings that you superimpose on your target. No front sight required. Increases degree of accuracy.

Stock #2067-P .....$4.00 Postpaid

LENSES

SIMPLE LENS KIT

SIMPLE LENS KIT—Some gov't surplus, some commercial surplus, some chipped rejects, some perfect, few coated . . . in any event an excellent bargain. Containing Plano Convex, Double Convex, Concave, Miniscus Lenses. Dia. range 5mm to 40mm. Assorted focal lengths.

Stock #5-P—45 lenses .....**$ 5.00 Postpaid**
Stock #10-P—80 lenses .....**$10.00 Postpaid**

Set #1-P — "Our Advertising Special" — 15 lenses for **$1.60 Postpaid,** plus 10-page idea booklet. For copying ULTRA CLOSE-UP SHOTS, microphotography, experimental optics, magnifying and for making a two-power f/16 Telephoto Lens. "Dummy Camera," Kodachrome Viewer. DETACHABLE REFLEX VIEWFINDER for 35mm cameras, stereoscopic viewer, ground glass and enlarging focusing aids, TELESCOPES, low power Microscopes and for many other uses.

LENS CLEANING TISSUE—1st quality, sheet size 11"x 7½". Made to govt. specs. Free of abrasives. High wet strength.

Stock #721-P—500 sheets.....**$1.00 Postpaid**

35 MM. KODACHROME PROJECTING LENS SET—Consists of 2 Achromatic Lenses for projecting, plus 2 Condensing Lenses and piece of Heat Absorbing Glass with directions.

Stock #4029-P .....$3.10 Postpaid

MOUNTED PROJECTING LENS SYSTEM — F.L. 91.44 mm. (just right for 35mm. Projectors). Speed of F1.9 Outside dia. of mount at one end 60 mm. Length of mount 64 mm.

Stock #4033-P.....$3.00 Postpaid

THREADED OUTSIDE MOUNT FOR FOCUSING ABOVE SYSTEM (Not Illus.) Stock #715-P. $1.00 Postpaid

CONDENSING LENS SET — Consists of 2 Condensing Lenses with diameter of 2". Used for making 35mm projectors or many other purposes.

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CONDENSING LENSES — Seconds, but suitable for Enlargers and Spotlights.

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We have a Limited Quantity of Condensing Lenses—seconds—ranging from 4½" to 8½" in dia. with various focal lengths. Send for Free Bulletin titled **"MISCELLANEOUS CONDENSING LENSES—P."**

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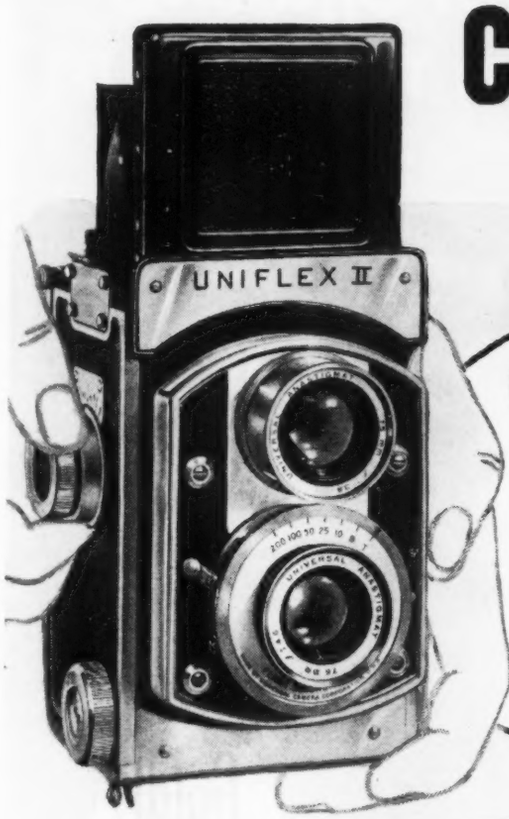

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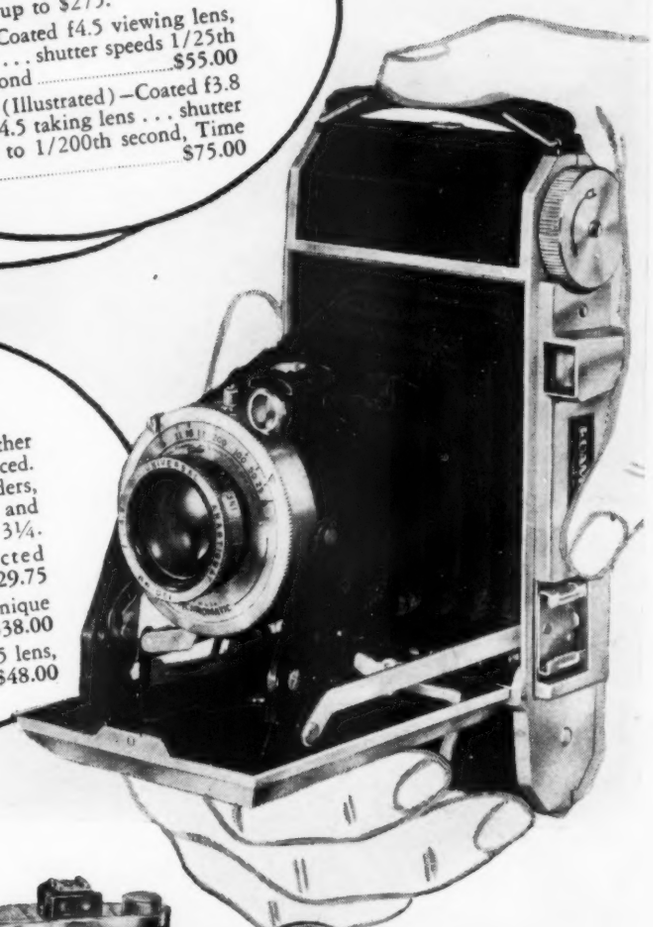
UNIFLEX II—(Illustrated)—Coated f3.8 viewing lens, f4.5 taking lens . . . shutter speeds 1/10th to 1/200th second, Time and Bulb $75.00



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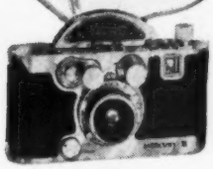

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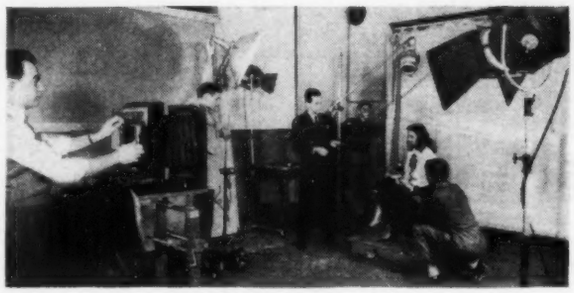

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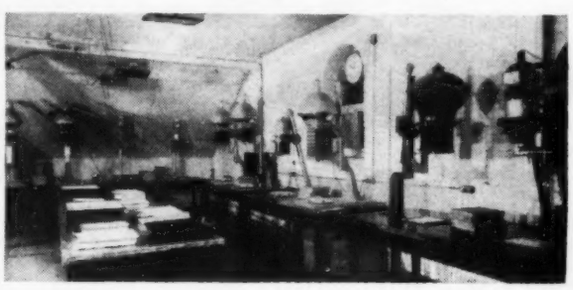

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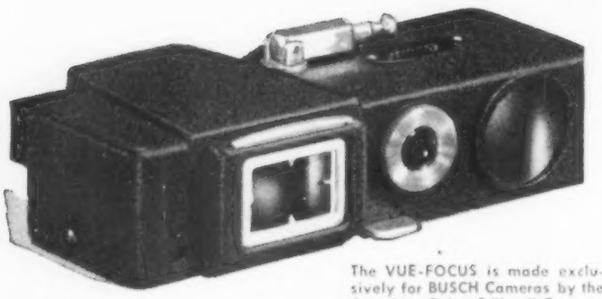

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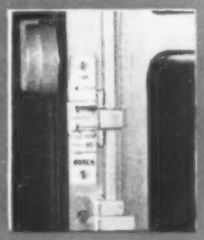

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gives you a revolving back for both horizontal and vertical composition that SNAPS AUTOMATICALLY into 90, 180, 270 and 360 degree positions.

Only BUSCH

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Now! More than ever before...

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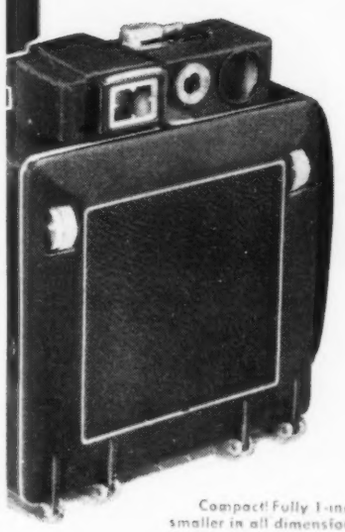
Here is the press camera you've been waiting for—the new, compact, all-metal BUSCH 4 x 5 Pressman with a host of new and exciting developments in construction and performance PLUS improvements on standard press camera features—ALL working together to make picture-taking easier, faster and better than ever before!

In the Busch 4 x 5 Pressman you get BETTER construction and design—all-metal sturdiness, precision-engineered compactness, outstanding appearance. In the Busch 4 x 5 Pressman you get BETTER performance and operation—the amazing Vue-Focus (see left), 360 degree revolving back, flip-back infinity stops, instantaneous lens changing, removable focusing hood, double extension bellows, gear-driven sideward lens movement and better upward, forward and backward lens movement, and more . . . much more!

You must see the revolutionary Busch 4 x 5 Pressman to appreciate the advance it represents in 4 x 5 cameras.

Your dealer has one in stock now for your inspection. See it today—and mail the coupon below for illustrated booklet that tells the whole, amazing story!



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PRESS NOTES

By A. J. Ezickson

A PHOTOGRAPH of the late Mahatma Gandhi at prayer taken by Associated Press staffer Max Desfor has become—in the words of a Singapore newspaper—"the most famous picture in Malayan journalistic history." Assistant Editor Henry Keys of the *Singapore Straits Times,* with a sharp eye to the future, had asked AP for a full file of Gandhi preparedness photos. They arrived one week before Gandhi's death. When Gandhi died, Keys had the Desfor photo of Gandhi at prayer blown up to four column width and ran it the full depth of the front page. By ten o'clock the next morning both the AP office and the *Straits Times* were deluged by scores of calls from Indians asking for copies of the picture. To meet the demand, AP authorized the *Straits Times* to reproduce the picture for purchase by Indians. It was specified the photo could only be used in religious shrines and in private homes. The *Times* printed 20,000 copies on newsprint and gave them to Indian estate laborers for

AP's Max Desfor covers Gandhi's funeral from a vantage point with a long lens.

the postage charge. An Indian paper said the photographs were objects of worship in almost every Indian home in Malaya. The final acknowledgement of Desfor's great photograph came when Divakaran, Malay's most famous Indian artist, asked permission to make a large-size oil painting copy of the picture. It was granted and the painting was exhibited in Singapore's Victoria Memorial Hall with an explanatory card that it had been painted from "the famous Associated Press photograph by Max Desfor." Three religious magazines—one Hindu, one Baptist and one Methodist—also reprinted the photograph in issues distributed by missionaries.

* * *

FROM the Palestine battlefront came news recently of the death of Major Richard Wyndham, 52-year-old British correspondent. He was killed while standing up to take photographs of attacking Arab Legionnaires in Jerusalem. Wyndham was correspondent for the *London Sunday Times* and the *Cairo Akbar el Yom.*

* * *

THE Los Angeles Press Photographers Association has a new president, Charles de Soria, of the Associated Press, following installation ceremonies recently in which editors, publishers, city, county, and state officials were entertained at the Town House in Los Angeles, Calif. The occasion was the fifth annual Editor's Dinner attended by

Los Angeles Press Photographers' retiring president Don Brinn (left) of Wide World Photos turns over the gavel to AP's Charles De Soria (center) newly elected president as two entertainers look on. In the group are, from left, Brinn, Evelyn Knight, De Soria, Mary Hatcher, and Emcee Reginald Gardiner.

more than 150 photographers, newspaper executives, and dignitaries. De Soria took over the gavel from the outgoing president, Don Brinn of Wide World Photos, and introduced other new officers including Stanley Troutman of the U.C.L.A. News Bureau, first vice-president; Edward Gamer, *Los Angeles Daily News,* second vice-president; Ray Graham, *Los Angeles Times,* treasurer, and Howard Ballew, *Los Angeles Herald & Express,* secretary. Following the dinner the gathering was entertained by such stars as Reginald Gardiner, who was master of ceremonies, Jerry Colonna, Jimmy Durante, Mary Hatcher, Evelyn Knight, Jan Grippo, Abe Burrows, and Judy Clark.

* * *

GENERALISSIMO Chiang Kai-shek awarded the Victory Medal recently to George Alexanderson, photographer of the *New York Times,* in a ceremony held in Nanking for "meritorious service" to China during the war against Japan. Alexanderson, who was widely known in New York during his years of service with the *Times,* participated in the first B-29 raid over Japan and in subsequent raids over Manchuria and Formosa.

* * *

A FEATURE PICTURE by Ralph Winn, *Peoria* (Ill.) *Star* staff photographer, won the grand award recently for the best picture in a nationwide newspaper photograph contest of the Inland Daily Press Association. The contest was sponsored by the Northwestern chapter of Sigma Delta Chi, national professional journalism fraternity. Awards were presented at the Inland's spring meeting in Chicago. Winn was awarded the John L. Meyer plaque for

(*Continued on page* 144)

The MAGAZINES

LAY THAT Graflex down, boys. A lot of you professionals have apparently been wasting time and money for lo, these many years. An ad in a local paper extolling the photographic virtues of a gentleman described as "a famous international photographer" points out the following discovery: "What is the best way to photograph people? By appointment . . ."

It's so simple, I bet the rest of you just didn't think of it.

We call the especial attention of M. PHILIPPE HALSMAN to the above revelation. "Portraiture" was the subject of a recent lecture he gave to students of photography at Ohio University in Athens, Ohio (incidently one of the few universities in the country which gives a Master's Degree in the subject).

All unwittingly, Halsman probably led a lot of young hopefuls down the old and complicated path where you have to have a camera and lights and a lot of stuff like that instead of just an appointment pad.

* * *

It was a photo finish for IKE VERN at the Derby this year even if it wasn't for Citation. After three days' advance color shooting, Ike finished up his set with a sequence

A small but definite rift has arisen in the heretofore happy relationship between Bradley Smith and Jerry Cooke. Is it about who left a ring in the hypo bath, or who was seen out with who's emulsion, or anything you might expect from studio characters? Nope. It's about mule-sitting. Jerry, it seems, is of the suave Continental or Cart-type mule school. Smith, on the other hand (or is it foot), holds with the Relaxed or Big Toe school, and submits this shot to bear out his views.

on the Big Day itself. Locking all his stuff in his car, he went out after one last locale shot and returned to find the top of his convertible ripped open, most of his equipment and all of his exposed film gone. "And," he mourns, "in that car were the only long shots worth betting on in all of Churchill Downs."

* * *

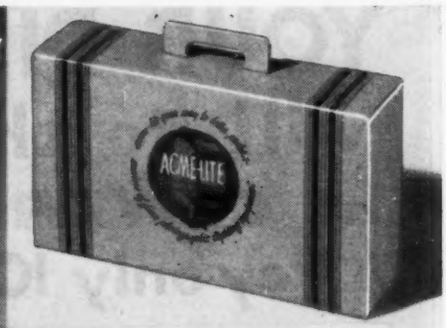
JOE STEINMETZ decided to humorize a technical story on citrus growing by showing

(*Continued on page* 130)

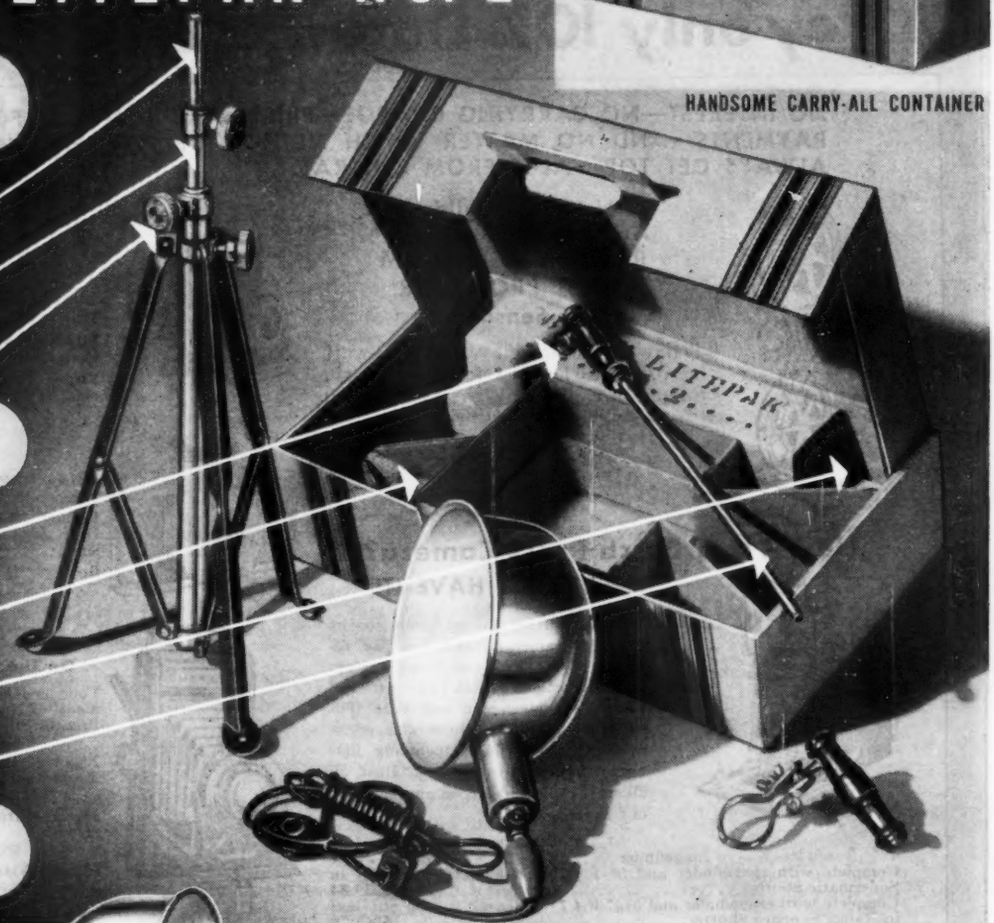
"A New Lighting Package"

COMPLETE . . PORTABLE . . PRACTICAL

BASIC LITEPAK NO. 2



HANDSOME CARRY-ALL CONTAINER



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Folds to 18 inches

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Hold with bulldog grip

CONTAINER ENSEMBLE

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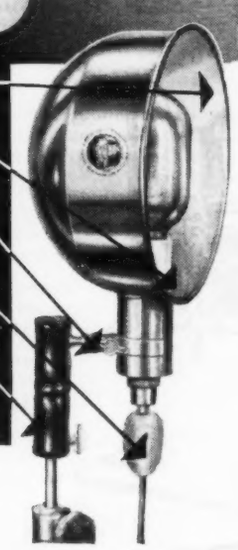
Houses Stand

COMPARTMENT
Extra storage space

COMPARTMENT
Houses Stand Extension

STAND EXTENSION
Extends Stand to 70"

PROFILE VIEW OF BASIC-LITE



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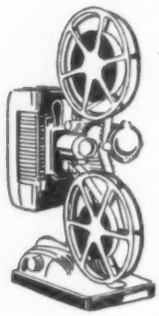

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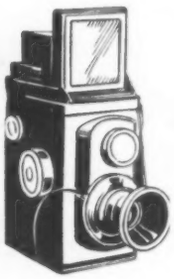

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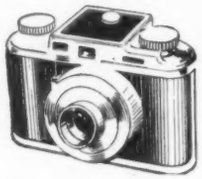
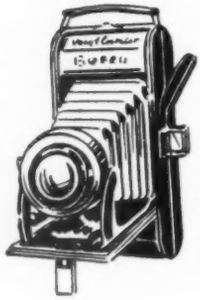


New Bolsey Miniature Cameras

Bolsey "B"—35mm still camera with coupled rangefinder, F:3.2 ctd. lens..... **$55.90**
Bolsey "G"—35mm Baby Reflex Camera, Only 5½x3x1½". Shutter 1-1/1000th, F:2.8 lens.....**$287.19**
Bolsey "H"—Same as "G" with F:1.9 lens **$564.11**



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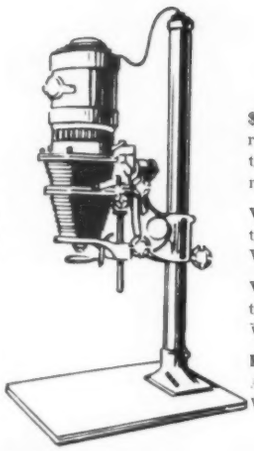

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Perfex 101, cpld, rfdr, F4.5 ctd	39.99	29.50	24.00
Bolsey 35 cpld, rfdr, F3.2 ctd	50.63	39.50	35.00
Kodak "35" ctd, F4.5 Synchro Shut.	57.72	42.50	37.00
Argus 21, Markfinder, F3.5 ctd	58.08	43.00	38.00
Mercury II, F2.7 ctd lens	72.50	39.50	31.00
Argus C3, F3.5 ctd, Flash, cc	74.71	49.50	42.00
Vokar II, cpld, rfdr, F2.8 ctd	76.00	62.00	38.00
Kodak "35" w/rfdr F3.5 ctd.	86.58	65.00	55.00
Retina I, F3.5 Ektar lens, cc.	89.00	54.00	45.00
Zeiss Ikonta 35, F3.5	93.98	72.00	58.00
Praktiflex, F2.9 Victar, cc.	95.00	75.00	65.00
Perfex, Deluxe, cpld, F2.8 ctd, cc	99.50	68.00	55.00
Clarus, cpld, rfdr, F2.8 ctd.	116.25	84.00	70.00
Kine Exacta F2.8 Tessar, cc.	254.00	215.00	160.00
Kardon 35mm ctd, F2 Ektar.	306.25	250.00	165.00

ROLL FILM CAMERAS

	New 10% Down	Like New	Trade-in Allowance Value
620 Kodak Vigilant Kodet lens	$ 20.20	$ 15.00	$ 11.50
120 Univ. Roamer I, Folding	29.75	22.00	17.50
120 Univ. Roamer II, F4.5 Folding	48.00	35.00	31.00
620 Kodak Vigilant, F6.3 ctd	42.14	33.50	25.00
620 Kodak Vigilant, F4.5 ctd	61.18	46.50	35.00
120 Monte Carlo F4.5	48.00	36.00	27.00
120 Monte Carlo F3.5 Mini.	59.75	44.00	35.00
120 Monte Carlo F3.5 Special	63.75	47.00	37.50
Zeiss Ikonta B, F4.5, cc	81.90	54.50	44.00
Zeiss Ikonta B, F3.5 Tessar, cc	90.90	68.00	48.00
Super Ikonta A, F3.5 Tessar, cc	185.00	135.00	100.00
Super Ikonta B, F2.8 Tessar cc	264.00	185.00	150.00
Super Ikonta BX, F2.8 Sonnar, cc	330.00	232.00	200.00
Medalist I, F3.5 Ektar, ctd.	.....	155.00	125.00
Medalist II, F3.5 Ektar, ctd.	312.50	244.00	200.00

LEICA, CONTAX LENSES & ACCESS.

	New 10% Down	Like New	Trade-in Allowance Value
Leica Manual 1948	$ 4.20	.....	.....
Leitz Filter for Summar	5.20	$ 3.50	$ 2.00
Gen. Leica Eveready Case	12.30	8.00	5.00
Leitz Elda Positive Printer.	37.50	28.00	19.00
Leica Polaroid Filter	31.92	22.00	15.00
Speed-o Copy for Leica or Contax	38.50	28.75	20.00
Leitz Sliding copying attach.	44.27	33.50	.....
Leitz Image Erecting Finder.	87.50	52.50	40.00
Leitz Nooky attach.	70.10	55.00	42.00
Leitz Leica Motor	.....	84.00	55.00
28mm f 6.3 Hektor Lens, Leica	.....	110.00	80.00
35mm F3.5 Elmar lens, Leica	123.20	87.00	70.00
50mm F3.5 Elmar lens	98.00	59.00	35.00
50mm F2 Summar	128.00	83.00	70.00
50mm F2 Summitar, ctd	225.00	148.00	125.00
5 cm F1.5 T ctd Sonnar for Leica	.....	179.00	125.00
90mm F4 Elmar Tele, ctd.	155.40	110.00	90.00
90mm F4 Elmar Tele lens.	.....	85.00	65.00
135mm Hektor F4.5 Tele	236.00	118.00	95.00
28mm Zeiss Tessar, F8 Contax	.....	125.00	100.00
35mm Zeiss Biogon, F2.8 Contax	.....	229.00	165.00
85mm Zeiss Triotar, F4 Contax	.....	143.00	110.00
85mm Zeiss Sonnar, F2 Contax	.....	249.00	180.00
135mm Zeiss Sonnar, F4 Contax	.....	180.00	130.00
50mm Sonnar, F2 Contax	.....	69.00	55.00
50mm Sonnar, F1.5 Contax	.....	125.00	105.00
50mm Sonnar, T ctd F1.5	.....	165.00	128.00

35mm Ansco Color Reloads
20 Exp.....5 for 4.90
36 Exp.....3 for 4.90

LEICA, CONTAX CAMERAS

	New 10% Down	Like New	Trade-in Allowance Value
Leica A, F3.5 Elmar	.....	$ 58.00	$ 45.00
Leica Standard, F3.5 Elmar,	.....	75.00	60.00
Leica Russian, cpld, F3.5 cc	.....	69.00	48.00
Leica D, cpld, F3.5 Elmar, cc	.....	132.00	105.00
Leica III, cpld, F3.5 Elmar, cc	.....	165.00	130.00
Leica III, cpld, F2 Summar, cc	.....	195.00	160.00
Leica III A, F3.5 Elmar, cc.	.....	175.00	140.00
Leica III A, F2 Summar, cc.	.....	210.00	175.00
Leica III A, F2 Summar, ctd, cc.	.....	235.00	190.00
Leica III B, F2 Summar, ctd, cc	.....	265.00	210.00
Leica III C, F3.5 Elmar, cc.	332.50	215.00	175.00
Leica III C, F2 Summitar, ctd, cc	448.00	298.00	230.00
Leica III C, F1.5 Xenon ctd, cc	.....	297.00	275.00
	Unctd.	Coated	Unctd.
Contax I, F2.8 Tessar, cc.	$128.00	$155.00	$ 95.00
Contax I, F2 Sonnar, cc.	155.00	179.00	115.00
Contax II, F2 Sonnar, cc.	238.00	269.00	190.00
Contax II, F1.5 Sonnar, cc.	289.00	315.00	225.00
Contax III, Fa Sonnar, cc.	268.00	298.00	210.00
Contax III, F1.5 Sonnar, cc	295.00	345.00	235.00

MINI REFLEX

	New 10% Down	Like New	Trade-in Allowance Value
Kodak Dualflex Reflex	$ 13.49	$ 11.50	$ 7.50
Kodak Brownie Reflex, Flash	13.52	9.75	8.00
Ansco Rediflex, F11 lens	14.70	10.25	8.75
Uniflex I, ctd, F5.6 lens	48.00	36.00	28.00
Argoflex, F4.5 ctd, cc	69.63	55.00	45.00
Uniflex II, F4.5 ctd	75.00	58.00	45.00
Ciroflex, F3.5 ctd, Alphax, cc	85.48	64.00	52.00
Ciroflex, F3.5 ctd, Rapax, cc.	107.15	84.00	71.00
Ikoflex I, F3.5 Novar, cc	126.00	105.00	85.00
Rolleicord 11A, F3.5 Triotar, cc.	165.00	132.00	105.00
Stand. Rollei, F3.8 Tessar, cc.	.....	139.50	100.00
Auto. Rolleiflex, F3.5 Xenon, cc.	261.00	215.00	180.00
Auto Rolleiflex, F3.5 Tessar, ctd. and case	291.00	235.00	200.00
Ansco Reflex, F3.5 ctd	262.50	210.00	170.00
2¼x3¼ Graflex RB, F4.5 ctd.	157.50	120.00	100.00

8MM & 16MM CAMERA & PROJ.

	New 10% Down	Like New	Trade-in Allowance Value
8mm Keystone K8, F3.5 lens	$ 39.50	$ 28.00	$ 20.00
8mm Keystone K8, F2.5 lens	48.00	36.00	28.00
8mm Cine Kodak 20, F3.5 lens	.....	37.00	25.00
8mm Cine Kodak 8-25, F2.7 ctd	64.17	44.00	36.00
8mm Cinemaster, F3.5 lens	51.90	36.50	25.00
8mm Cinemaster, F1.9 lens	96.75	68.00	52.00
8mm Revere 88, F2.5 ctd.	77.50	57.50	45.00
8mm Revere 99, turret, F2.8 ctd	110.00	69.50	58.00
8mm Revere 70, Mag., F2.8 ctd	127.50	95.00	75.00
8mm Revere 60, turret, F2.8 Mag.	152.50	115.00	95.00
8mm B & H Sportster,	.....	.....	.....
8mm Bolex L8, Yvar F2.8 F2.8 ctd.	139.48	99.50	78.00
8mm Cine Kodak Mag. F1.9 ctd Compartment case	102.61	75.00	60.00
8mm B & H Auto 8 turret, Mag. 1½" F1.9 ctd, 1½" F3.5 ctd	169.33	125.00	100.00
16mm B & H 70, F3.5, cc.	296.22	.....	170.00
16mm Cinklox, F2.5 ctd.	.....	65.00	45.00
16mm Keystone A7, F2.5 ctd	76.15	53.00	40.00
16mm Revere Mag. F2.5 ctd.	74.50	55.00	35.00
16mm Revere Mag., F1.9 ctd.	127.50	.....	75.00
16mm Keystone K160 750 W	155.00	.....	95.00
16mm Ampro Imperial, 750 W	119.50	95.00	75.00
16mm B & H Diplomat, 750 W	276.00	208.00	150.00
16mm Kodascope 16-10 750 W	273.30	215.00	175.00
16mm Apollo Sound Proj. 500 W	119.50	95.00	75.00
16mm Revere Sound Proj., 750 W	129.50	.....	80.00
	287.50	.....	170.00

8MM & 16MM CAMERA & PROJ.

	New 10% Down	Like New	Trade-in Allowance Value
16mm Revere Mag., turret, F2.5	$152.50	$.....	$110.00
16mm Cine Kodak Mag., F1.9 ctd. cc	198.00	148.00	115.00
16mm B & H Autoload Mag., F1.9	214.08	.....	120.00
16mm B & H 70 D turret, F1.5	.....	245.00	185.00
16mm B & H 70 DA turret, F1.9	307.17	255.00	210.00
16mm Bolex H16, turret, FC	282.50	215.00	160.00
16mm Bolex H16, turret, FC f/—F1.4 Switer	466.25	375.00	290.00
16mm Cine Special Camera w/F1.9 lens, 2 add'l lenses, access	.....	675.00	550.00
16mm Cine Special F1.9 lens	586.67	485.00	400.00
16mm Victor 4 turret, F1.5 ctd.	215.00	165.00	125.00
17mm Woll. W. A. lens f/2.5 ctd	39.50	32.00	20.00
25mm Woll. lens F1.5 ctd.	52.00	41.00	30.00
8mm Keystone R8, 500 w. Proj.	74.50	56.00	42.00
8mm Revere Deluxe, 500 w. Proj.	120.00	94.00	75.00
8mm Ampro A 8, 750 w. Proj.	168.00	125.00	100.00
8mm Keystone K108, 750 W	138.50	110.00	90.00
8mm De Jur 750, 750 W, cc	139.50	110.00	90.00
8mm De Jur, 1000, 750 W, cc	174.00	125.00	100.00
8mm B & H Master 400, 750 W, cc	187.50	140.00	120.00
16mm Natco Sound Proj., 750 W	299.00	225.00	180.00
16mm Victor Lite-weight, 750 W	385.00	310.00	250.00
16mm Ampro Premier 20, 750 W	540.00	440.00	350.00
16mm Ampro Century S, 750 W	395.00	320.00	250.00
16mm B & H 179 Sound, 750 W	579.00	450.00	350.00

CUT FILM AND PACK

2¼ x 3¼ Panatomic X, cut, O.D.	2 doz.	$ .78
4 x 5 Panatomic X, cut film O.D.	2 doz.	.98
5 x 7 Panatomic X, cut film O.D.	2 doz.	1.76
2¼ x 3¼ Plus X Filmpack O.D.		.98
4 x 5 Plus X Filmpack O.D.		1.10
4 x 5 Super XX Cut Film O.D.	2 doz.	1.49

SALE! BLACK & WHITE ROLL FILM!

A fine grain roll film with wide latitude. Use it indoors or outdoors. Panchromatic sensitive to all colors.

GUARANTEED

Vest Pocket Size 127	8 for $1.00
120 and 620	6 for 1.00
116 and 616	5 for 1.00
Kodak 16mm Mag. Super X, O.D. guaranteed, incl. processing	2.75
100 Ft. 16mm Super X, O.D. guaranteed, incl. processing	3.85

MINIFILM SPECIALIZES IN 35mm FINE GRAIN DEVELOPING and ENLARGING $1.65

3 DAY SERVICE GUARANTEED

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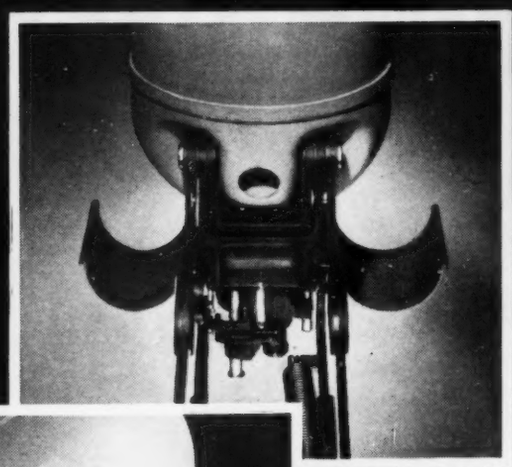
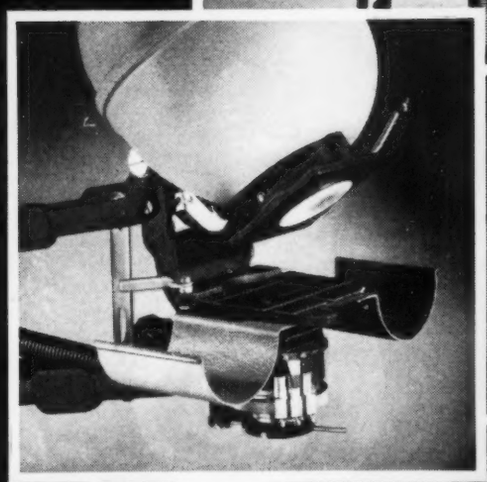
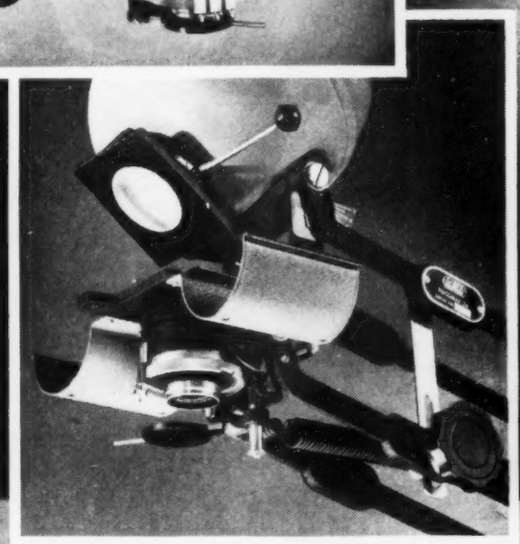
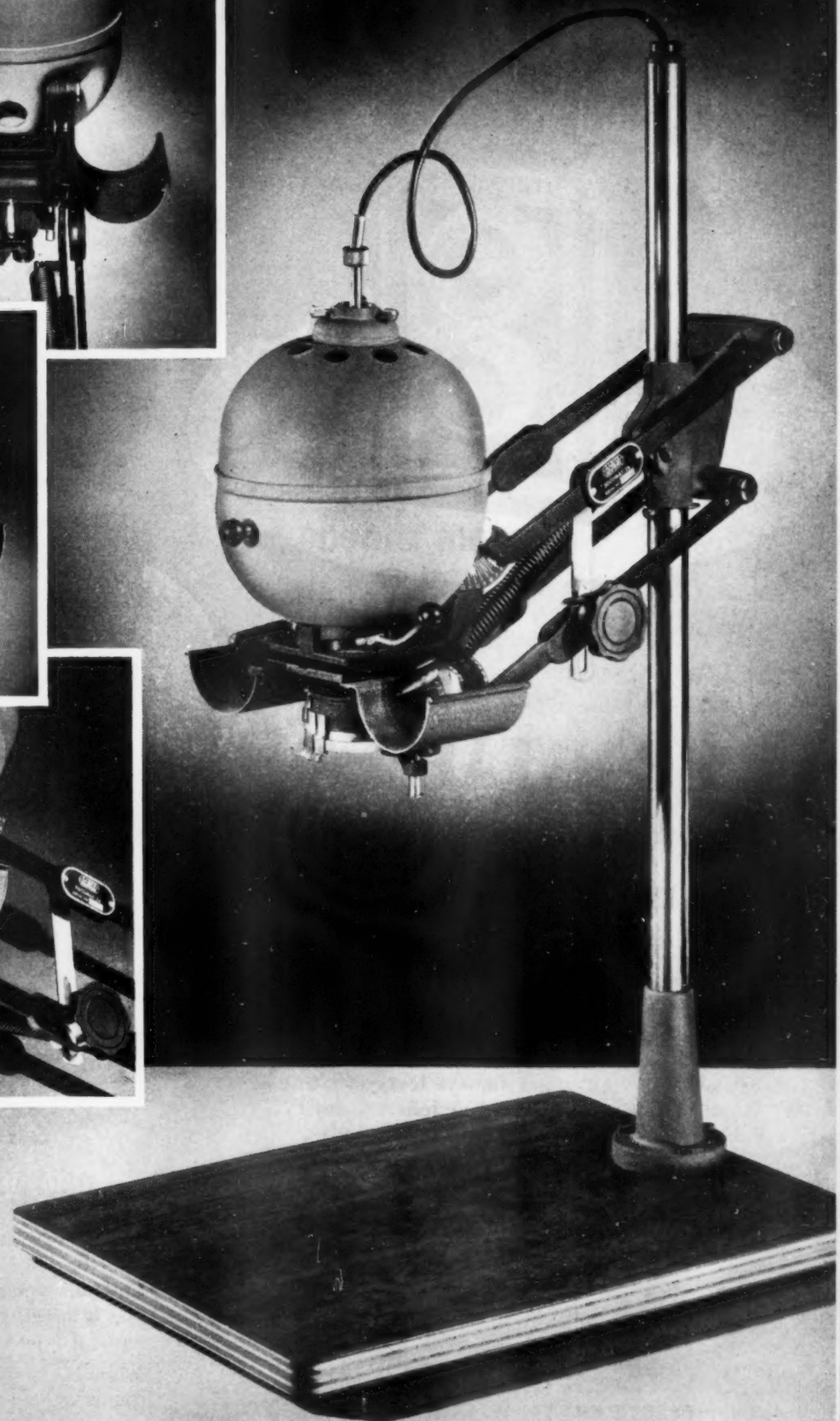
Leitz FOCOMAT 1b









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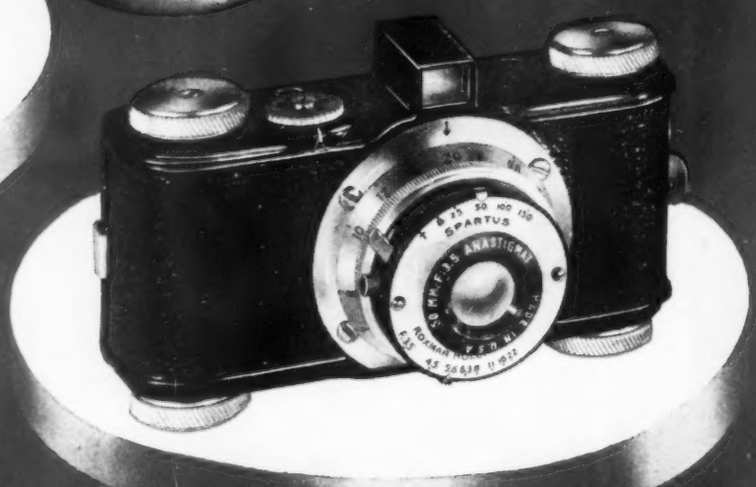
SPARTUS *proudly presents*
TWO FINE NEW CAMERAS



The

SPARTAFLEX

AUTOMATIC DUAL-FOCUSING
TWIN LENS REFLEX CAMERA
synchronized for flash

Lenses coupled by precision milled focusing rings • 4 lens openings—f7.7, f11, f16, f22 • Sportsman view-finder for eye level shooting • Picture taking and viewing lenses both f7.7 achromat • Focusing range 5 ft. to infinity.

COMPLETE WITH FLASH ATTACHMENT

$27.50 tax included

The

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35mm CAMERA
with f/3.5 coated anastigmat lens
micrometer focusing mount

Focuses from 4 ft. to infinity • Shutter has 4 speeds: 1/25, 1/50, 1/100, 1/150 second, time and bulb • Socket for cable release • Diaphragm has 8 apertures—from f3.5 to f22 • Enclosed optical type view-finder.

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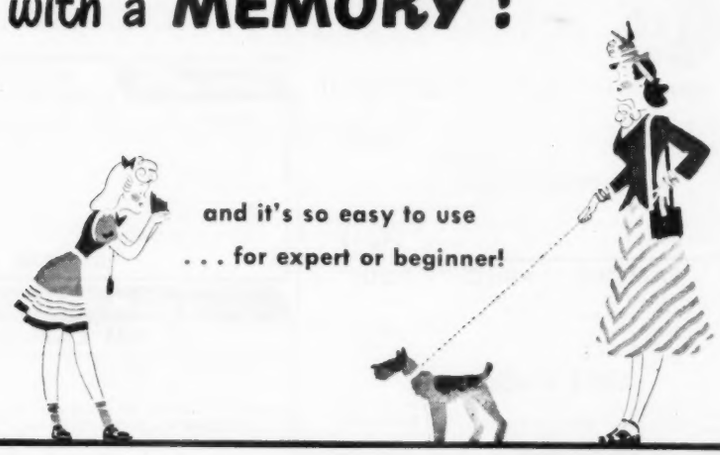
Remembers the light it sees!

LOOK... and you'll want the NEW GE meter

it's the exposure meter with a MEMORY!

Remembers to "shift" to fit the scene!



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Reminds you to check . . . get better shots!

You'll get a thrill out of this new G-E meter . . . the *complete* exposure guide to better stills, movies, color. Look at these features: New Trident analyzer. Automatic light-range shift. Reflected and incident light (with attachment). Vest-pocket size. Sturdy. Light weight. Many more. And you get 'em all *only* in the new General Electric exposure meter. Ask your photo dealer for the Type PR-1 meter. **$32.50***. You'll also want the incident-light attachment, **$2.50***. General Electric, Schenectady 5, N. Y.

Also Type DW-58 meter—**$19.95***

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ALL PRICES F.O.B. BOSTON

NEW LOWER PRICES ON IMPORTS

THE NEW RICA-FLEX

German twin-lens focussing reflex, super-fast f3.5 lens, 1/100 sec. shutter, 12 pictures 2¼x2¼ on 120 film. All metal, leather covered.

YOU GET WHAT YOU SEE Only **$49.75**

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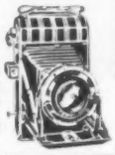
German folding roll-film camera, f4.5 lens, 1/100 sec. shutter, 8 pictures 2¼x3¼ or 16 2¼x1⅝ on #120 film.

"A DANDY ALL-ROUND JOB" Only **$29.95**

SAVE 40% ROLFIX I

Folding roll-film camera 2¼x3¼ (and 2¼x1⅝), #120 film, f4.5 Schneider lens, 1/175th sec. shutter.
Orig. $59.50 Your Cost **$39.75!**



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Ultra-speed f2.9 Schneider lens, otherwise similar to Rolfix I except smaller in size. Takes 12 2¼x2¼ negatives on #120 film.
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Finest Twin-lens Reflex with f3.5 C. Z. Tessar, Orig. $365.00.
.....Special **$249.50**
With f3.5 Xenar, Orig. $290.00
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All calibratedin feet
E. R. case **$10.00** — Coating **$15.00**

NEW LATEST AUTO-ROLLEIFLEX II

Improved Model, f3.5 factory-coated C. Z. Tessar, Rolleikin Knobs (winding device for 35 mm), coated mirror, in feet **$294**
(E. R. Case **$10.00**)

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35mm, single-lens reflex, chrome-facing, focal-plane shutter, f2.9 Victar, E.R. case, Orig. $190. .....Special. **$92.50**

FAMOUS STABILO TRIPODS

5-section tripod, lightweight, extra rigid, all-metal, telescopic. Value $10.00.
Special..... **$6.95**
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Original Light-weight, coated, center adjustment, 15x60 Delfortem, with case.. **$225.00**
(Plus 20% Tax)

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ROBOT CARTRIDGES (for model II or Luftwaffe), take-up or supply, ea..... **$5.75**
AGFA-KARAT CARTRIDGES, empty, ea. **.60**
Loaded with 12-exp. film, each..... **.75**
FILM-PACK ADAPTERS 9x12 or 6x9. **6.75**
CUT-FILM HOLDERS 9x12 **$2.50,** 6x9 **2.25**

USED GERMAN CUT FILM-PACK CAMERAS 9x12 and 6x9

Zeiss-Voigtlander-Recomar-types

Single extension bellows with F6.3 lens... **17.50**
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Single cut film holders..... **1.75;** double holders..... **2.75**
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BRAND NEW SPECIALS

FAIRCHILD or WOLLENSAK 1⅜" f3.5 Focussing Tele, 8mm, chrome finish, coated **$29.75**

U. S. NAVY TORPEDO Camera (less lens), cost Government over $300.00..... **7.50**
T.D.C. Slide Proj. 300W., coated, carrier, case, Reg. $70.70..... **39.50**
120 **ROLL-FILM ADAPTER** for 6x9, **$6.95;** 9x12..... **7.25**
SPENCER MK 100, 150, and 200 watt projectors 40% off!
16mm MAGAZINE FILM (not surplus) reloaded Super X, inc. processing..... **$2.98**
MOVIESOUND "8" Projector, Reg. $304.00. **$197.50**
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REVERE MOVIE OUTFIT

Revere Turret 8mm with f2.8 Wollensak coated lens, Cine-Extenar Wide-Angle lens, 1⅜" f3.5 Woll. Tele. lens — Complete outfit, Brand New. **$115.00!!**

SAVE $43.95 VIEW CAMERA OUTFIT

Newton Nu-Vue 4x5. Orig. List	$ 79.50
Academy Spot Light, Orig. List....	11.15
3 4x5 Holders, Orig. List.....	13.05
TOTAL.....	$103.70
YOUR PRICE ONLY.....	**$59.75**

GUARANTEED SURPLUS FILM

EASTMAN or ANSCO 35mm Film, 100 ft. loads **$.95** 6 for **$5.50;** 400 ft. loads **$2.99,** 6 for **17.50**
36 Exposure re-loads **35¢** ea., 3 for **1.00**
EASTMAN MICRO ("V" Mail) 16mm. 100 ft. (also for **RECORDAK**) **95¢.,** 12 for..... **11.00**

SAVE $31.50 ROLL-FILM CAMERA OUTFIT

SOLIDA II, German Folding 120 camera, 2¼x2¼, with Super-Speed f2.9 famous Schneider lens.

Original List Price.....	$64.75
Leather Case.....	7.50
Sunshade and 3 filters.....	9.00
TOTAL.....	$81.25
YOUR PRICE ONLY.....	**$49.75**

SAVE $85.00 4x5 KEYZER "Cold-Lite" Enlarger with KODAK LENS

Base-board, crank-handle focusing, 100% distortion control, sure-grip dustless negative carriers, 6⅜" f4.5 Kodak lens, Brand New — Total value over $200, only..... **$115.00!**

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NEW BRITAR TELE LENS

105mm f4.5 coated, cpld. for Leica, chrome finish..... **$87.50**
(Finder, **$7.50**)

NEW PAM ZOOM FINDER

For 8 mm cameras, 6 focal lengths in one finder..... **$18.50**
(Wide angle objective, **$3.50**)

NEW ELGEET WIDE-ANGLE LENS

For 8mm cameras, 7mm f2.5 coated... **$47.55**

NEW MORTON MAGNI-FAR

Telephoto coated lenses for: Standard Rolleis, Kodak Reflex, Argoflex, Ciroflex, 620 Monitor, 620 Vigilant, Busch Pressman, 2¼x3¼ Speed Graphic..... **$69.95**
BAYONET Rolleis, Ansco Reflex, Super Ikonta B & BX, Kodak Medalist..... **$79.95**

SAVE $24.50 SPECIAL MOVIE OUTFIT KEYSTONE CAMERA PROJECTOR and SCREEN

Famous Keystone K8 Camera with f2.5 coated lens. Keystone C-18 Projector with 300 watt bulb.
30x40 Tripod Screen.
TOTAL LIST PRICE..$114.00
YOUR PRICE ONLY **$89.50!**

Save On COUPLED RANGEFINDER 35MM CAMERA OUTFIT

	LIST PRICE	YOUR PRICE
PERFEX "101" Camera f4.5 coated Wollensak lens, coupled rangefinder.....	$39.99	**$39.99**
Genuine Leather Ever-ready Case.....	7.50	**4.89**
Set of 3 Optical Glass Filters.		
Combination Sunshade & Filter Holder.....	9.00	**4.62**
Total Value.....	$56.49	YOUR PRICE ONLY **$49.40**

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35 MM CAMERAS

MERCURY II OUTFIT, f3.5 (coated) E. R. case, Flashgun, 4 filters, sunshade, 2 rolls film..... **$ 49.50**

CONTAX III, chrome, f2 Sonnar.... **239.50**
LEICA IIIc, chrome, f2 coated Summitar..... **299.50**
LEICA IIIc, f3.5 Elmar..... **175.00**
PERFEX "55" f2.8, **$45.00;** with f3.5..... **37.50**
KODAK Rangefinder "35" f3.5.. **59.75**
CANON II, cpld., r.f., slow speeds, f3.5, NEW..... **119.50**
FED "35" (like Leica) cpld. r.f., f2 lens, **$125.00;** f3.5..... **89.50**
RETINA I, f3.5..... **49.50**
Cases for above **$3.00** to **$8.00**

COUPLED RANGE-FINDER ROLL-FILM CAMERAS

KODAK MEDALIST I f3.5 Ektar....**$119.50**
SUPER IKONTA B, f2.8 Tessar..... **165.00**
SUPER IKONTA "C", f4.5 Tessar.. **115.00**
WEHA, chrome, f3.5..... **59.50**
Cases for above **$5.00** to **$10.00**

REFLEX CAMERAS

KINE EXAKTA, f2.8 Tessar (35mm).. **$199.50**
EXAKTA "B" (127) f2.8 Tessar.. **115.00**
f3.5 Exaktar..... **75.00**
AUTO. ROLLEIFLEX, f3.5 Tessar.. **189.50**
f3.5 Xenar..... **169.50**
PILOT "6" f3.5..... **39.50**
ZEISS IKOFLEX II, f3.5, Comp.-Rap. **85.00**
ZEISS MIROFLEX, f3.5..... **95.00**
GRAFLEX 5x7 Series B, no lens.... **49.75**
GRAFLEX AUTO (Straight Back) 4x5 Zeiss Tessar 18cm f4.5..... **85.00**
AUTO GRAFLEX, R.B., dble. ext., f4.5 B&L..... **165.00**
Cases for above **$4.00** to **$10.00**

MOVIE CAMERAS

KODAK 8mm, f2.5.....**$ 39.75**
KODAK 8mm, f1.9, plus telephoto lens and case..... **99.50**
BRISKIN 8mm magazine f2.5..... **69.50**
BOLEX L-8 f2.8 Yvar..... **99.50**
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YELLOW FILTERS

Used with both ortho and pan films. A yellow filter, depending upon its density, produces pronounced cloud effects, better contrasts, and a more natural reproduction. It's the most frequently used "sky" filter.

GREEN FILTERS

Used only with pan films. A green filter should be used on all outdoor pictures featuring landscape scenes. Gives better definition to clouds...more natural rendition of green foliage.

ORANGE FILTER

The orange filter produces extreme contrasts when used with ortho films. Gives practically the same effect with ortho films as obtained with red filters and pan films. Also a fine corrective and contrast filter when used with pan films.

RED FILTERS

Used only with pan films to produce pronounced contrast or exaggerated effects. Contrasts vary with the density of the filter used. Moonlight effects may be obtained by using a red filter (R-2 or R-3) and sunshade and shooting directly into sun.

FOR COLOR FILM!

CHROMA FILTER

A special filter for color photography that permits the use of tungsten-type (such as Tungsten Type Ansco Color) and photoflood color film (such as Type A Kodachrome) in daylight. For this reason, this filter is a "balance" or "conversion" filter, and is a "must" for color fans.

CHROMEHAZE FILTER

A colorless filter used for absorbing ultra violet light that overtones the blue in color exposures. It eliminates hazy effects. Use on all outdoor scenes.

CHROMEBLUE FILTER

A strong red-absorbing filter to be used for all indoor photography under artificial illumination with either black and white or daylight color films to tone down excessive red. Converts daylight color films to indoor use.

CHROMEFLASH FILTER

Designed for using indoor color films with clear flash lamps. Needed to obtain proper color rendition in indoor color flash work.

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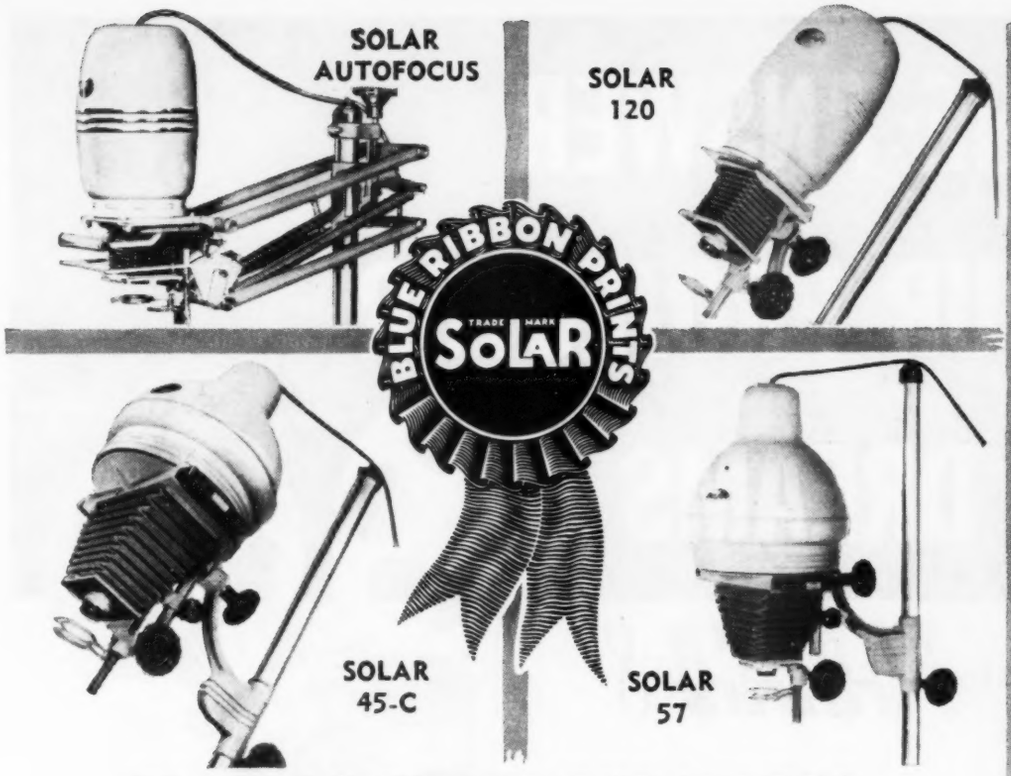

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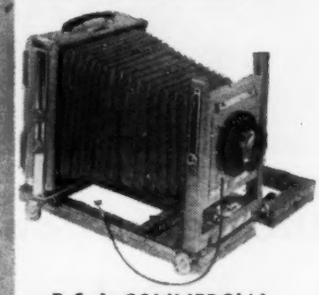

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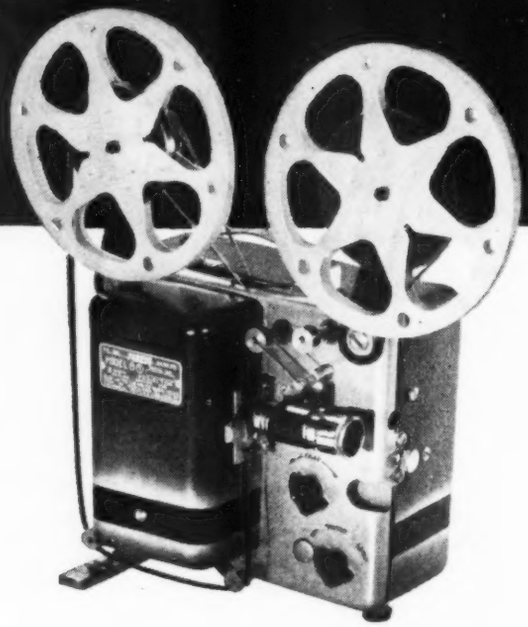

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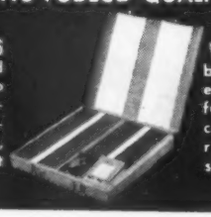

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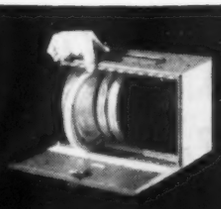

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Filters make the difference!

Honorable Mention—Photo taken by J. E. Armstrong, A.P.S.A. for March Argus Filter Photo Contest. Medium Yellow Filter; Super XX film; 1/50 at f.16.

... and there's certainly a difference in Filters!

Argus Optical Glass Filters mean Better Pictures

Ground and polished to the same degree of high accuracy as a fine camera lens, Argus filters avoid the troubles inherent in ordinary filters. Neither time, temperature, moisture, nor strong sunlight will affect an Argus optical glass filter. They're UNIFORM. They're PERMANENT. Fit all popular makes and sizes of cameras.

The moment you put a filter on your camera it becomes part of your lens. For best results, therefore, your filter must supplement the lens not limit it. That's why particular amateurs use an Argus *optical glass filter*—a perfect teammate for your *optical glass lens*. It is one way you can be sure that there is nothing between your lens and your subject to detract from your finished print. Before you take another filtered photo—or one that a filter would help—drop in at your favorite Argus Dealer's for a look at his complete Argus filter line.

WITHOUT FILTER • • • • WITH ARGUS GREEN FILTER

When you use Panchromatic film, Argus Green Filter is ideal for nearby landscapes, garden and flower scenes. Where there is a predominance of green foliage, detail is improved. Filter lightens the foliage to help produce truer tones for a better picture.

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35MM CAMERAS

	NEW	LIKE NEW
KODAK 35, CPLD RF, f3.5, synchro.	$ 86.58	$ 69.50
PERFEX 22, CPLD RF, f3.5, w/case.		37.50
ARGUS A2, w/f4.5 ctd lens, case	37.58	28.25
VOIGHT, BESSA 66, f3.5, Compur Rapid		62.50
PERFEX 44, CPLD RF, w/f3.5, case		34.50
ARGUS 21, w/f3.5, synchro, case	58.08	43.50
ANSCO MEMO, w/f6.3 lens		14.95
ARGUS C3, CPLD RF, f3.5, gun, case	74.71	56.50
Kodak 35, w/f4.5, Flash Kodamatic.	57.72	46.00
PERFEX 55, CPLD RF, f2.8 ctd, synchro		52 50
MERCURY II w/f2.7 Tricor, synchro	82.50	41 50
BUCCANEER, CPLD RF, f3.5, synchro	65.00	47.50
KODAK 35 w f3.5 w eveready case		47.50
PERFEX 101 CPLD RF, w/f4.5, synch	39.99	32.50
KODAK BANTAM f4.5 ctd, synchro.	57.72	46.00
LEICA G w/f2 Summar		219.50
LEICA IIIC w/f1.5 Xenon		375.00
LEICA D w/f2 Summar		125.00
LEICA D w/f2.5 Hecktor		115.00
LEICA IIIB w/f3.5 Elmar		215.00
CONTAX II w/f2 Sonnar w/case		239.50
CONTAX III w/f2.8 C/Z. Tessar		245.00
CONTAX III w/f2 CZ. SONNAR		269.50

REFLEX CAMERAS

KINE EXAKTA w/f2.8 TESSAR w/case	275.00	
Praktiflex w/f2.9 Victar, case	121.25	99.50
Exakta B, 8cm f2 Biotar lens		269.00
Exakta B, 7.5cm f2.8 Tessar lens		149.00
Exakta B (Chrome), 8cm f1.9 Primo		259.00
Exakta B, w/3" f1.9 Dallmeyer		239.00
Korelle I w/f2.8 Tessar w/case		169.50
Korelle II w/f2.8 Tessar w/case		195.00
Korelle II w/f2.9 Radionar, case		179.00
Welta Perfecta f3.5 Meyer Triplan.		49.50
VOIGHT, Foc. Brilliant, f3.5, Compur	109.50	
KODAK REFLEX, f3.5 ctd, synchro, case	137.92	97.50
National GRAFLEX II w/f3.5 B&L		64.50
2¼x3¼ Ser B RB Graflex, f4.5 Ektar, coated w/film pack adapter.	157.50	125.00
AUTO ROLLEIFLEX, f3.5 ctd Xenar, case	245.00	219.00
AUTO ROLLEIFLEX, f3.5 ctd TESSAR, case	275.00	244.00
ARGOFLEX w/f4.5 ctd lens, case	69.63	52.50

ROLL FILM CAMERAS

	LIKE NEW
Kodak DUO 620, Ser II, w/f4.5, Klio	$ 59.50
V.P. Ihagee Triple Ext. f4.5 Compur	72.50
620 Kodak Monitor, f4.5 Flash Kodamatic	79.50
620 Kodak Monitor, f4.5 Supermatic	79.50
Kodak Medalist I w/f3.5 ctd lens	169.50
120 Weltur-Cuted RF, f2.8 Xenar, Com. Rpd.	115.00
Voight Bessa RF, w/f3.5 Heliar Compur	97.50
Monte Carlo w/f3.5 Synchro shutter	49.50
Ikonta B w/f3.5 Novar Compur	72.00
Ikonta B w/f3.5 Tessar, Compur Rapid, case	82.50
Super Ikonta B, CPLD RF, f2.8 Tessar, case	239.00

NEW CARL ZEISS CAMERAS REDUCED IN PRICE

	Formerly	
IKONTA B w/f4.5 Novar, in Klio shutter, case	$81.90	$69.00
Ikonta B w/f3.5 Novar, in Klio shutter, case	90.90	81.00
Ikonta C w/f4.5 Novar, in Klio shutter, case	90.90	72.00
Ikonta 35 w/f3.5 Novar, in Klio shutter, case	93.90	83.00
Ikonta 35 w/f2.8 Xenar, Compur Rpd. case	126.00	99.00
Super Ikonta A RF, f3.5 Xenar, Cp Rpd. case	183.00	171.00
Ikoflex I w/f3.5 Novar in Klio case	126.00	111.00
Ikoflex I w/3.5 Tessar, Klio case.	144.00	132.00

PRESS CAMERAS

2¼x3¼ Speed Graphic w/f4.5 Optar, Kalart RF, Graflex Synch, FPA, w/case. Like new.	$195.00
4x5 B&J Press 5½" f4.5 ctd Ilex, in 3 Acme synchro shutter. New $195.50. Like new	155.00
2¼x3¼ Watson w/f4.5 Meyer, Kalart RF, Synch	144.50

NEW PRODUCTS RECENTLY RECEIVED IN STOCK

90mm f6.8 Graflex Optar W.A. #1, Graflex synchro shutter. Latest Model. New	$89.48
FR Automatic 11x14 Enlarging Easel	27.00
Morse Temp. Tray. (Temperature Control)	6.70
FR Special Model #2 (Guaranteed not to Break)	3.45
Albert 4x5 Carleton All Metal Adj. Printer.	7.48
Nikor 24" Trimming Board. New Design	24.50
Ednalite Ctd. Cine Filter Turret (Specify camera)	17.50
Chess United Sunshade and Filter Accessory Kits for Beacon, Fed. Flash, Br. Reflex, Rediflex	4.95
¼ ft (7mm) f2.5 Elgeet Wide Angle lens for 8mm	47.55
UNIVERSAL Roamer 63, w/f6.3 synchro shutter	38.00
Ciroflex w/f3.5 Woll. in Rapax Synchro shutter	110.69

KEYSTONE K 8 Movie Camera w/f3.5 ctd lens, with Keystone C 18 300 8mm Projector. Both for ONLY **84.00**

Kodak Tourist 620 w/f4.5 ctd lens. Flash Kodamatic shutter. New, Latest Kodak Model. ONLY **71.00**

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Case for above $2.00

Press Cameras (Cont'd)

2¼x3¼ Crown Graphic f4.5 Ektar ctd, Flash supermatic shutter, New	185.15
4x5 Crown Graphic w/f4.7 Ektar ctd, Graphex X shutter w/Kalart RF, inst. New	218.44
5x7 Linhoff, Triple Ext. Standard, less lens, with 12 cut film holders	189.00

MOVIE CAMERAS * PROJECTORS ACCESSORIES • AT UNITED SPECIALS

BELL & HOWELL, 70 DA 16mm Camera w/f1.9 Lumax lens ctd in focusing mount, New	$307.17
100 ft. Royal 16mm Movie Film High quality.	3.00
Cine Kodak 8 and 16mm Editing Kits, complete	77.50
Crest Film Viewer and Splicer for 8mm	15.95
25mm f1.9 Cine Kodak ctd lens for 16mm "C" mount, New	64.17
Universal Cinematic 752, 8mm 750 w. Proj. 400 ft.	115.00
FODECO 8mm 750 watt, Built in case unit	89.50
VICTOR Model 3 camera less lens	115.00
9mm Cine Kodak W.A. Lens for Model 90, ctd. LN	34.50
38mm Cine Kodak Tele lens for Model 90, ctd. LN	44.50
Revere Model 85 Projector, Like new	87.00
Revere 16mm Magazine Camera w/f2.5 ctd lens	127.50
Revere 16mm Magazine Camera f1.9 ctd lens	155.00
Revere 16mm Magazine Turret w/f2.5 ctd lens	152.50
Revere 16mm Magazine Turret w/f1.9 ctd lens	187.50
Natco 16mm Sound Projector Lite Weight	298.50
Revere Model 88 w/f2.5 lens 8mm camera. Like new	57.00

NEW ACCESSORIES REDUCED FOR CLEARANCE

Movie Specials

DA-BRITE FILM CHESTS	REG.	SPEC.
8mm, 12 section, 200 ft.	$ 3.95	$ 2.49
8mm, 12 section, 300 ft.	4.95	2.95
16mm, 12 section, 400 ft.	4.95	2.95
Cine Kodak Tripod	58.33	47.50
Kodascope 16mm 400 ft. Reel and Can	1.50	1.19

Sound Projector Accessories

1200 ft. 16mm UNITED REELS, NEW	2.85	1.29
Kodascope 16mm 2000 ft. reels	4.75	3.59
Kodascope 16mm 2000 ft. cans	4.75	3.59
Kodascope 16mm 1600 ft. reels	3.75	2.82
Kodascope 16mm 1600 ft. cans	3.75	2.82

New Carrying Cases—STILL

	REG.	SPEC.
EK Field cases for Bantam f4.5	$ 5.50	$4.15
EK Field cases for Kodak 35, No RF	5.50	4.15
Kodak Case for 620 Jiffy camera	2.00	1.55
Kodak Snapsack for 616 Monitor, Vig.	3.50	2.59
Kodak Snapsack for 620 Monitor, Vig.	3.00	2.29
Contax III DeLuxe Eveready	11.50	7.95
Ansco Speedex and Speedex Jr. ER	7.00	4.79
Perfex 55, DeLuxe Eveready	8.00	5.39
Kodak 616 Jiffy and Jr. Holster	6.00	4.12
Argus A, A2, A2F DeLuxe Eveready	6.25	4.19
Argus C2, C-3 DeLuxe Eveready	8.00	4.79

MOVIE

Cine Kodak 8mm Zipper pouch case	4.50	3.15
Bell & Howell Filmo 8 Eveready	9.50	6.39
Keystone 8 Eveready	8.00	4.79
Kodak Mod. 60 Holster	8.00	4.79
Cine Kodak Mod. 90 Holster	8.00	4.20
Bolex Alligator Compartment case	15.00	5.95

Carry-All Bags

8"x8½"x3" Zipper Gadit-Bag	16.50	11.55
All Purpose Pak-All Bag	6.00	4.19
Projecto Case for Kodaslide No. 1	6.50	4.35
Projecto Case for Kodaslide #2-2A	19.35	14.50
4x5 Graphic Press Fiber Compart.	13.75	9.20

Miscellaneous Items

Hunter Spot Flash Reflector for Graphex, Kalart	7.95	3.95
Kodak Reference Hand Book	3.50	2.59
Graflex-Graphic Photography	4.50	3.69

Darkroom Items

15" Bradley paper trimmers	$16.80	$12.50
Marcie 5x7 Adj. Print frames	3.32	2.39
8x10 Elkay Hard Rubber Tank w/lid	7.80	6.06
14x17 Kodak Hard Rubber trays	5.50	3.95
12 Crysta Clear Film clips—Spec.	1.00	.79
Yankee Adj. Roll film tank to 116	3.28	2.35
Fedco Sheet film pack Tank to 4x5	7.95	6.95
18x24 Kodak Black Ferrea, Plates	2.15	1.55
Kodak ABC Photo Lab Outfit	7.58	6.19
Kodak Blotter Rolls—Assures flat prints	2.00	1.49
12x29 Rotary Drum—Chrome Dryers	22.30	16.95
24x29 Rotary Drum—Chrome Dryers	33.47	24.49
8x10 Stainless steel trays	2.75	2.49
5x7 Stainless steel trays	1.00	.90
8x10 Kodak Film Hangers No. 4A	1.17	.98
Kodak Day Load Tanks	9.85	7.85

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35mm mach. gun camera W/dbl. lens Hexar 75mm f4.5, Jap., New $155.00
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5x7 Graflex 8¼" f4.5 B&L Tessar, Film Pack Adapter 120.00
9x12 CM Mentor 6" f4.5 C Z Tessar, case, 2 holders, film pack adapter 125.00
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F8, 5x7, 15", f5.6 ..... 119.00
F8, 5x7, 15", f5.6, new 149.50
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Neon safelight, med. sc. 1 watt per 10 ..... $ 1.40
Neon safelight, candelabra ¼ watt per 10 .... .80
Proj. lamps, 500 watt, T20, Med. pre-foc 1.45
Enlarging bulb, G.E. No. 302, 115V ..... .90
1000 W. Mog. Pre-focus, Mazda 2.75

4¼" f2.5 Cooke Kinic Ana. No. 10 ..... $135.00
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6" f4.5 Cooke Eymo Mount 85.00
6" f4.5 Eymax T'Photo Eymo Mount 65.00
6" f5.6 Dallmeyer Eymo Mount 114.00
7½" f3.5 Cooke Series 11A 118.00
9½" f2.5 Cooke Series V Telephoto 185.00
10" f4.5 Eymax B & H T'photo, Eymo Mt 110.00
14" Mitchell Mounted Dallmeyer, New 285.00
16" f4.5 Spencer proj. lens 16.50
17" f5.5 Ross Teleross 135.00
2" f2.8 Xenon, Eymo Mount, coated 25.00
2" f2.3 Tachar, Mitchell Mount 110.00
127mm 5" f4.2 Wollensak, coupled for Leica .. 98.50
6½" f12.5 Wide Angle for 8x10 ..... 42.50
8¼" f4.5 Carl Zeiss Tessar in compound shutter. 135.00
12" f7 Turner-Reich Conv. in shutter 125.00
15" f5.6 Wollensak F/Graphic 4x5 ..... 98.50
24" f6 Bausch & Lomb 98.50

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The Finest. Lge. Book 7½x11", 500 sheets $1.49

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35mm Neumade measurer, Mod. M-37, New ... 24.95
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Graphic 4x5 focusing panel. Comp. New 4.95
Studio spotlite, Creco, 18" dia., 2000 Watt, less lens. Cost Govt. $225.00 ..... 24.95
Adapter Ring, EK, Series V ..... .89
Filter holders, adj. F/barrels 2⅜" to 3⅞" for 4" square filters, New ..... .85
Safe light screens 5½ circular, New ..... .35
Safe light screens 5x7, New ..... .45
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F-1 AAF portable dark room W/dbl. zippered tent, 4-telescoping alum. poles, stool, hose, sinks, tanks, paper, film safe, bucket, floor, repair kit, steel storage cases, New ..... $ 48.00
Levels for Tripod, Double Bubble ..... .78
Cable release, No. 2, new ..... .49
Negative Preservers, EK Mfg. 3¼x4¼, per 500 2.50
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Dye Pack Hangers, S.S., F/12 negs ..... .59
B5 (similiar M10) Auto. devel. elec. 9½"x200' 50.00
B5 (similiar M10), new 75.00
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Battery case f/18 flashlite batteries, new 2.75
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Carrying case, genuine elk w/straps, new 7.95

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24x30x36; lt. tight zipper sleeves. Full lgth. zipper, collapsible frame, New ..... $ 14.95

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16mm Gun Camera, W/1⅜" f3.5 Lens ..... $ 24.75
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Write for complete list of Gun Camera Accessories.

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Ansco, color, 8x10, non-reverse, in date, ½ gr. ..... $ 19.90
11x14 S.W. Kodabromide E-2, ½ gross .. 2.50
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20" x 600' Brovira 32.50

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16mm x 50' Super X pan, 28 per can 11.50
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16mm x 200' Kodachrome, snd. rec 14.95
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Two dozen rolls 3.98
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9½ x 75', 200', 390', per ft ..... .12
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Bell & Howell Portable, complete W/screen, reflector, lens and battery case. New. Cost Govt. $42.38. Our Special $6.95

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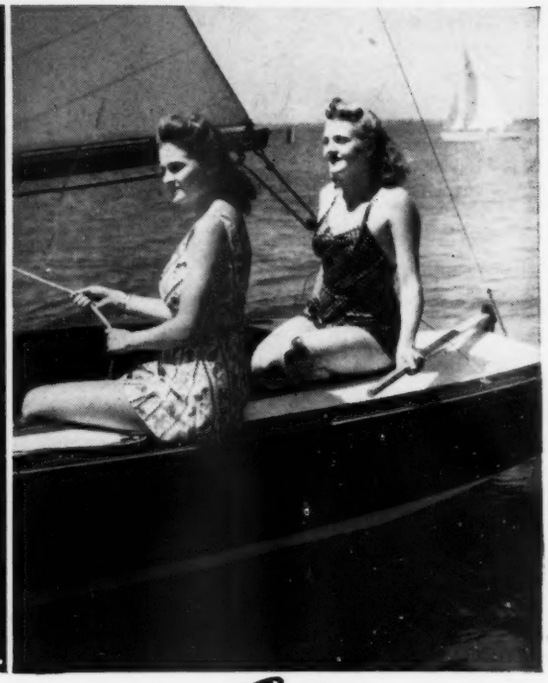
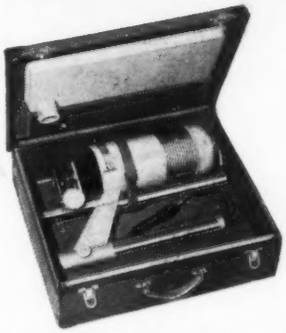


FEDERAL STORE-AWAY model 269 *Enlarger*



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The new Federal 269 stores away in a handy case. Only 8 x 15 x 22. When you want to make some prints it's "out of the case, ready to enlarge in 39 seconds!" And a handsome, professional-type instrument, too — with top-quality features that have made Federal America's Greatest Enlarger Value.

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Carrying Case Optional.. $6.95

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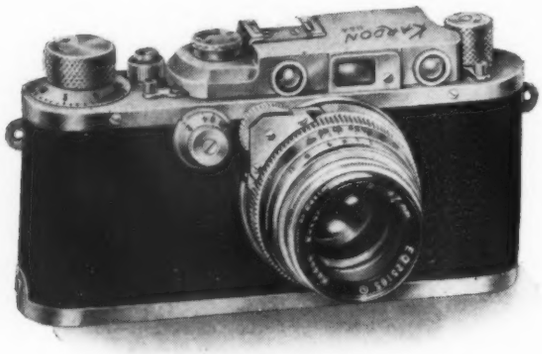

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35mm x 100' any Kodak or Ansco film, val. $7.43 FOB..... $1.75
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Postage, insurance, handling..... .35
Price..... $6.90
*Limited time—Special Offer postpaid..... **$6.50**

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Here's a complete 16mm motion picture outfit of highest calibre! Complete lens coverage from ½" to 6" with 4 fine lenses, to cover every reasonable requirement of movie making.

All Lenses New, and in Focusing Mount

Outfit includes:
latest model brand-new Bolex H-16 camera
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plus—a deluxe fitted leather carrying case!

This is real $632 value! We have several outfits at only..... **$509.00**

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One of these fine convertible lenses will give you greater flexibility. Made to exacting standards, of time-tested and proved formulas, they answer the need of photographers whose work requires more than one focal length—but who are limited in their equipment by reasons of economy or convenience.

5"-8"-12" f6.8 Turner-Reich, ctd, Rapax Press..... $ 89.25
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6½"-8"-12" f6.3 Korona, ctd, Rapax Sync..... 108.50
7½"-12"-18" f6.8 Turner-Reich, ctd, Rapax Press..... 119.00
7½"-12"-18" f6.8 Turner-Reich, ctd, Rapax Sync..... 149.00
7½"-12"-15" f6.3 Korona, ctd, Rapax Press..... 112.00
8½"-14"-20" f6.8 Turner-Reich, ctd, Acme..... 124.00
8½"-14"-20" f6.8 Turner-Reich, ctd, Acme Sync..... 173.00
8½"-15"-18" f6.3 Korona, ctd, Rapax..... 122.50
12"-21"-28" f6.8 Turner-Reich, ctd, Acme..... 189.00
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3¼x4¼, pkg. of 6, List $6.59, only **$2.95** p.p.
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8x10, pkg. of 6, list $21.95, only **$8.95** postpaid
Limited quantities!

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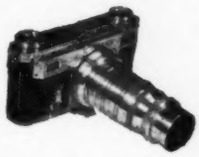

Famous 105mm f4.5 Britar (coated) Telephoto in special range-finder-coupled mount for Contax cameras brings quality performance at a new low price. Buy it, try it—return in 10 days if not fully satisfied.

Postpaid only..... **$114.50**
Optical view finder for Contax..... **$9.50**
Leica coupled 105mm f4.5 Britar (coated)..... **$89.50**
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CAMERAS

35mm Perfex 101, f2.8 Xenar, Compur, coupled range-finder, new..... $ 59.50
35mm Perfex, as above w/f2.0 Xenar, new..... 89.50
35mm Adox, f2.9 Radionar, flash shutter, new..... 49.50
2¼x2¼ Argoflex, f4.5 ctd, used, excel. 52.00
2¼x2¼ Ciroflex, f3.5 ctd, Alphax, used, excellent..... 65.00
2¼x2½ Nat Graflex II, B&L Tessar f3.5, used, good..... 79.00
2¼x3¼ Kodak Medalist I, f3.5 ctd, case, used, excellent..... 169.00
2¼x3¼ Busch Pressman, f6.3 101mm, used, good..... 89.00
2¼x3¼ Busch Pressman, f4.5 101mm, used, excellent..... 119.00
3¼x4¼ Graflex B, rb, f4.5 Kodak Anastigmat, used, excellent..... 119.00
4x5 B&J Press, f4.7 127mm Ektar, Graflex tripper, used, excellent..... 124.00

Complete listing available—specify need.

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Revere "8" Magazine, f2.8 ctd, new..... $127.50
Revere "8" Turret, f2.8 ctd, new..... 152.50
Cine-Kodak 8-25, f2.7, used, excellent 49.50
Bolex L-8, f2.8 Yvar, ctd, used, excellent..... 109.00
Univex Cinemaster II, f2.5, ctd, used, excellent..... 47.00
Agfa Automatic Exposure, 8mm, f2.8, 3 magazines, imported, used, excellent..... 98.00
Keystone K-8, f2.7, ctd, used, excellent 39.50
Keystone R-8, 750W Projector, case, excellent..... 67.50
Keystone A-3, 16mm, f3.5, used, good 39.50
Keystone A-7, 16mm, f2.7 ctd, used, excellent..... 67.00
Revere "16," Mag. Turret, f1.9 ctd, foc, new..... 187.50
Victor 4, Turret, f1.5, ctd, focusing, new..... 221.25
Revere "16" Sound, 750W Projector, case, new..... 287.50
Keystone K160, 750W Projector, case, excellent..... 116.00

Liberal trade-in allowance.

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4x5 Simmon Omega DII, w/6⅜" used lens..... $182.50
4x5 Keyzer "cold-light" w/5½" Ilex ctd, new..... 114.50
2¼x3¼ Federal 219, f6.3, used, good..... 29.50
2¼x3¼ Federal 269, f6.3, used, excel..... 34.50
5x7 Elwood S2..... 69.00
5x7 Elwood SP2..... 99.00
8x10 Elwood C2..... 216.00
8x10 Plastic Hangars, 12 for..... 3.00
11x14 Globe Easel..... 8.95
Pam 5X Magnifier, value $8.95..... 5.95
Pelouze Scales, list $7.30..... 4.75
8x10 Ansco SP Press, surplus, 2 dozen. 3.25
8x10 Ansco Commercial, surplus, 2 doz. 2.95
8x10 Kodalith, Reprolith, 2 dozen..... 1.95
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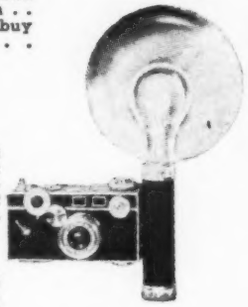

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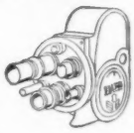

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16mm Revere Mag. F2.5 ..... $127.50
16mm Revere Mag F1.9 ..... $152.50
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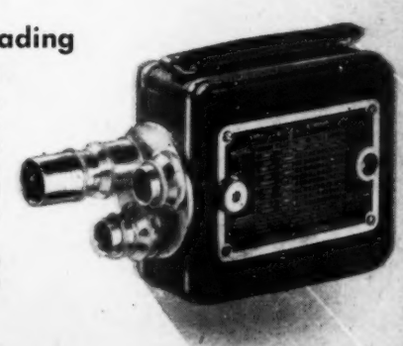

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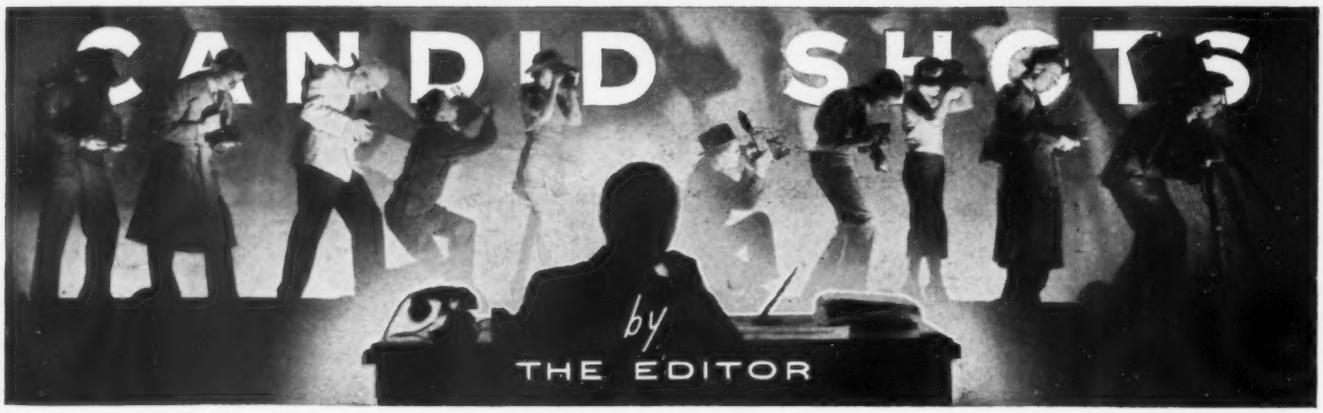

THIS month we bring you the second group of special monthly award winners in the 1948 Picture Contest, selected by the contest judges from entries received between April 2 and midnight, May 1, 1948. Congratulations to each of the lucky contestants! Award-winning pictures are reproduced in this issue on pages 44 to 47. These and all other photographs submitted before midnight July 1 in competition for preliminary monthly awards, are also eligible to compete for the grand prizes in the final judging after the close of the contest, October 1, 1948. Entrants whose pictures have not won a monthly award still have a chance to win one or more of the 648 prizes.

If you have not as yet entered your best pictures in the contest, you still have time to get them in. Full information about the contest—prize list, rules, and an entry blank—will be found elsewhere in this issue. Additional entry blanks are available from your photo dealer, finisher, or from the Contest Editor. Your request should be accompanied by a stamped self-addressed envelope. Don't miss this chance to compete in the biggest photo contest ever held. Get that entry ready and into the mail as soon as possible.

HERE'S more good news. Next month in the October issue you will find the long awaited POPULAR PHOTOGRAPHY Directory of Photographic Equipment. For many months readers have been asking when this annual feature, last published in 1942, was going to be reinstated, and we are happy to announce it. For the past several months the staff has been hard at work gathering data from manufacturers and distributors, and much of the material has been prepared for publication and been sent to the printer. You'll find complete descriptive listings of major postwar items with illustrations—still and movie cameras, still and movie projectors, exposure meters, enlargers, contact printers, and many others. The Directory will also contain charts listing still and movie films, printing papers, flashbulbs, filters, and other items, along with descriptive matter pertaining to characteristics, prices, and the manufacturer. All other picture taking and darkroom items not shown in a major listing will be contained in an alphabetically arranged miscellaneous list which will tell from whom the items are available. Another feature in the Directory will be the list of manufacturers and distributors with their addresses. Previous Directory issues have always been a sell-out, so be sure to get your copy of the big October POPULAR PHOTOGRAPHY by subscribing now or placing an order with your dealer.

Popular Photography "Bar-r-r-y-y!" Frank Adams

ANNOUNCEMENT has been made by nine major airlines that their ban against shipments of flashbulbs by air has been rescinded, according to information received from Wabash-Sylvania. All domestic and overseas shipments by air will be accepted in the original manufacturers' carton when properly identified. Research has disproved the original fears that flashbulbs are liable to premature ignition by radar or other high frequency radiation, it is reported.

THERE is no harder working, more industrious hobbyist than the true camera fan who has stepped out of the snapshooter's class. With firm determination he strives for better pictures. Developing, printing, and enlarging become a part of his photographic activities, as do various other darkroom techniques. Generally speaking, the average hobbyist shows progress over a period of time, the time depending on the individual's enthusiasm and aptitude. Failure to master a technique is not uncommon, but to admit such failure can be often more difficult than the technique itself. Not so in the case of a Tokyo reader. In his letter to Townsend Godsey, Director of Photography at Stephens College (Columbia, Mo.), and author of an article on solarization which we published some months ago, this correspondent, commenting on Godsey's story, admits his failure to master solarization in the brief but to-the-point statement "all things lack in all directions, my pictures are no good!"

Frank Fenner, Jr.

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16mm B&H 121 f3.5, Good	65.00
16mm Simplex Pockette f3.5, Good	39.00
16mm Cine Kodak Magazine f1.9, L.N.	139.50
16mm Revere Magazine f2.5, New	127.50
16mm Revere Magazine f1.9, New	155.00
16mm Revere Magazine Turret f1.9, New	187.50
16mm B&H 70DA 1" f1.9 Lumax, New	307.17
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9x12 Recomar f4.5 K.A., Rangefinder Kalart Flashgun, Like New	125.00
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No. 2A	.28	No. 31	.28
No. 3	.46	No. 1 Flood	.18
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3¼x4¼	1.41	1.60	13.17	5.76
4x5	1.92	2.15	15.37	7.85
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9x12cm	1.60	1.75	14.82	7.02

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127	$1.65	K828	$1.82
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116-616	2.20	K135-36	5.25
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Keystone 8mm Compartment	6.75	2.29
Cine Kodak 8-25 and 60 Compartment	12.00	3.95
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Kodak Medalist I f3.5 ctd, Like New	137.50
Vigilant 620 f4.5 Supermatic, Like New.	52.50
Kodak 616 f4.5 Kodamatic, Like New	62.50
Kodak Monitor f4.5 Supermatic, New	86.58
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Zeiss Ikonta A f4.5 Nettar, Like New	52.50
Zeiss Ikonta C f4.5, case, New	72.00
Zeiss Ikonta B f4.5, case, Like New	57.50
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A recent letter from Philip B. Knight of Yosemite National Park, Cal., sums up the story of Ilex dependability under all conditions. We quote, "Some time ago I bought an Ilex Synchro Shutter, and I should like to tell you that it has been most satisfactory. What I specially enjoy about the shutter is its unfailing accuracy and dependability, too. I make flashlight photographs with ease and assurance, because I know from experience that the synchronization won't fail me. My work carries me from one extreme of temperature to another: from the heat of the desert to the winter's cold of the mountains. These temperature extremes really put a shutter to test, and I am happy to say that the Ilex Synchro has never once failed me."

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Photo by Philip Knight, Yosemite National Park, Cal.

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Argus C, C-2, C-3, Argoflex	Kalart Master Automatic
Argus A, AF, A2, A3	Kalart Compak Passive
B & J Press	Kalart Master Automatic
Busch Pressman C	Kalart Master Automatic
Ciroflex	Kalart Master Automatic
Contax, Contaflex	Kalart Master Automatic
Ikoflex, Ikonta	Kalart Master Automatic
Kodak Medalist	Kalart Master Flash Unit
Kodak 35	Kalart Compak Flash Unit
Kodaks (self-setting shutters)	Kalart Compak Passive
Leica	Kalart Master Automatic
Rolleicord, Rolleiflex	Kalart Master Automatic
Speed Graphic	Kalart Master Automatic

Remember this about flash photography. Many shots are a once-in-a-lifetime opportunity. That means you need equipment that is dependable and trouble-free. Reason No. 1 for choosing a Kalart Speed Flash is that there's no danger of your shutter not working because of weak batteries. A Kalart opens the shutter *mechanically*. Here are more good reasons for selecting a Kalart. No holes to drill in your camera. No need to send it to the factory for installation. A Kalart Speed Flash can be attached in a few minutes.

Which Kalart should you have? That's easy to decide. If you want to use all types of flash lamps — get artistic lighting effects with side lighting and multiple flash, select a Kalart "Master" model. If you like to travel light and want a unit that takes up little space, pick a Kalart "Compak" model. Take your camera to your photo dealer today and ask for a demonstration.

★ QUESTION BOX ★

Difference between Master Automatic and Master Passive

Q—What is the difference between the Kalart Master Automatic Speed Flash and the Master Passive Speed Flash? My camera has a Compur shutter. Which model should I buy?

A—Both models permit the use of all types of flash lamps and have outlet for extension and multiple flash. The Master *Automatic* ($24.60) is designed for use with set-and-release shutters (such as the Compur) and can be synchronized at all shutter speeds. The Master *Passive* ($16.30) should be used only with self-setting shutters. Prices quoted in this column include Federal tax.

Speed Flash with box cameras

Q—Can I use a Kalart Speed Flash with my Brownie box camera.

A—No. A Kalart Speed Flash can be attached to almost any camera except a box camera.

Which Flash unit for "X" shutters?

Q—Which Kalart do you recommend for shutters with built-in sync?

A—Either the Kalart Master Flash Unit ($14.50) or the Kalart Compak Flash Unit ($8.15). The latter is very handy but uses midget flash lamps only. The Master uses all kinds of flash lamps, and has provision for extension flash and multiple flash.

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20 pages, illustrated, full of practical information on how to get better outdoor portraits and interesting back lighting effects the Synchro-Sunlight way. Mail coupon today.

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Maximum speed of shutter .....
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KALART

WINNERS OF

2nd Special Monthly Awards

IN THE 1948 POPULAR PHOTOGRAPHY PICTURE CONTEST

Congratulations to the six award winners whose pictures, which have been reproduced on these pages, were chosen from among the entries received in the black-and-white and the color divisions of our 1948 Picture Contest between April 2 and midnight May 1, 1948. Due to mechanical limitations which have hindered production facilities, the Color Award Winners in this second phase of the Contest have been reproduced in black-and-white.

THE PHILATELIST **DR. I. W. SCHMIDT, APSA**

1st Award

COLOR

"The Philatelist," a superb character study by Dr. I. W. Schmidt, APSA, of New York City, has been granted first color award in the second division of our 1948 Picture Contest. Dr. Schmidt used a 3¼x4¼ Speed Graphic and Ektachrome film. His exposure was 1 second at *f*/11, using 3200 Kelvins in key light, fill-in, and backlight.

Plaque

and U. S. Savings Bond

$500

TWILIGHT **RAY ATKESON**

2nd **COLOR**

"Twilight," a double exposure by Ray Atkeson of Portland, Oregon, is the recipient of this month's second color award. A ½ second exposure was made at sunset to record Mt. Hood, and a 3 minute exposure was made after dark to capture the city lights. Atkeson used a 4x5 Speed Graphic, Polaroid filter, Ektachrome.

U. S. Savings Bond $250

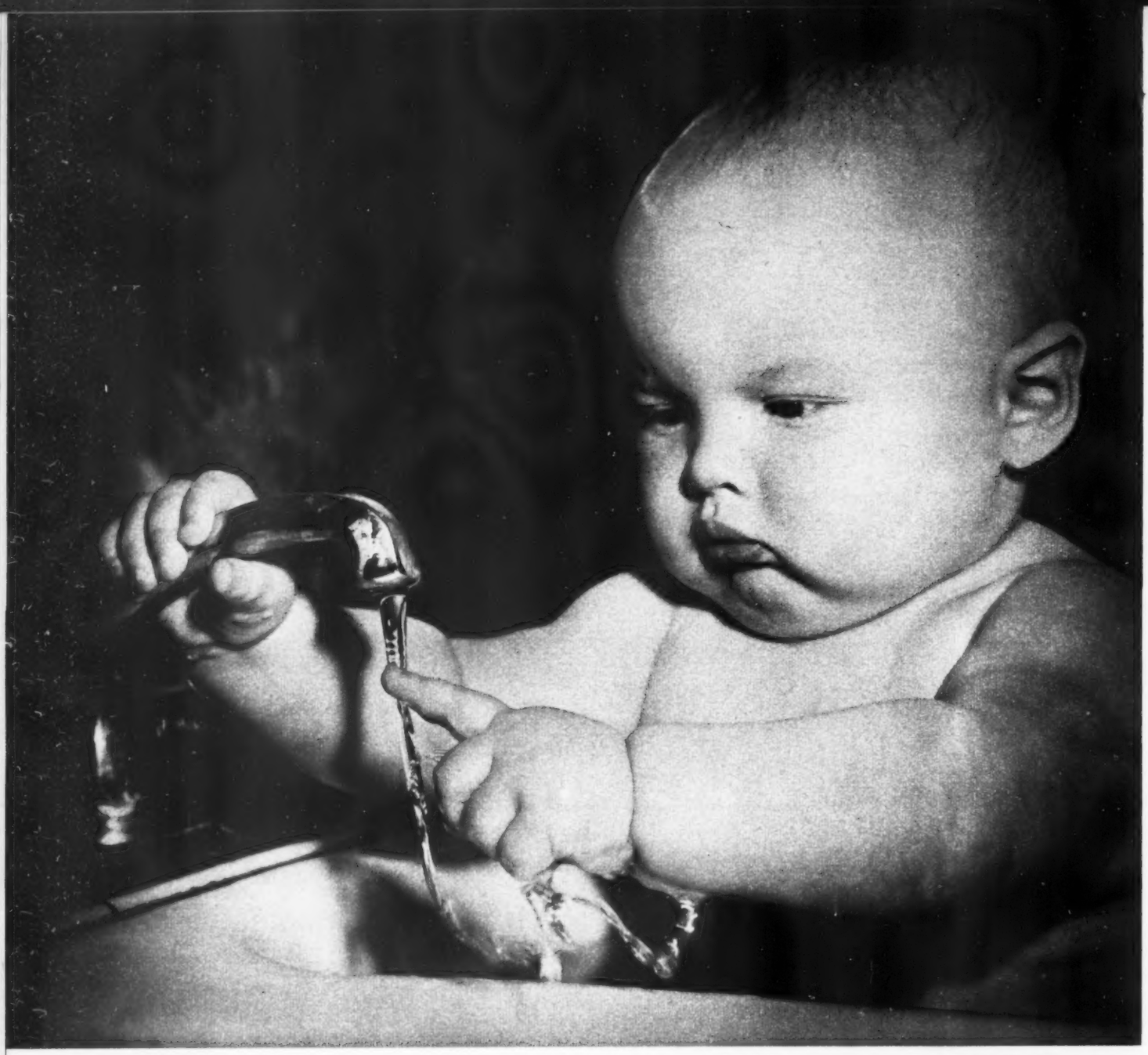
3rd **COLOR**

"Turkey Day," the work of Paul L. Davidson of Inglewood, California, was awarded third color award in this phase of our Contest. The photographer used a Graphic View camera, 4x5, and Type B Kodachrome. His exposure was open flash at an aperture of *f*/16, using a UV 16 correcting filter and three G-E No. 22 flashbulbs.

U. S. Savings Bond $100

→

TURKEY DAY **PAUL L. DAVIDSON**



THE PIDDLER **GENE BURGOYNE**

1st Award

BLACK and WHITE

"The Piddler," by Gene Burgoyne of Shelton, Washington, receives the first black-and-white award in this phase of our 1948 Picture Contest. The setting for this scene was the photographer's kitchen sink, and the model his child, David. Burgoyne used a 4x5 Speed Graphic and Ansco Triple S Pan film; exposure was 1/400 at *f*/32 using G-E No. 5 flash on camera.

Plaque and U. S. Savings Bond $500

DRIFTWOOD STUDY FRITZ HENLE

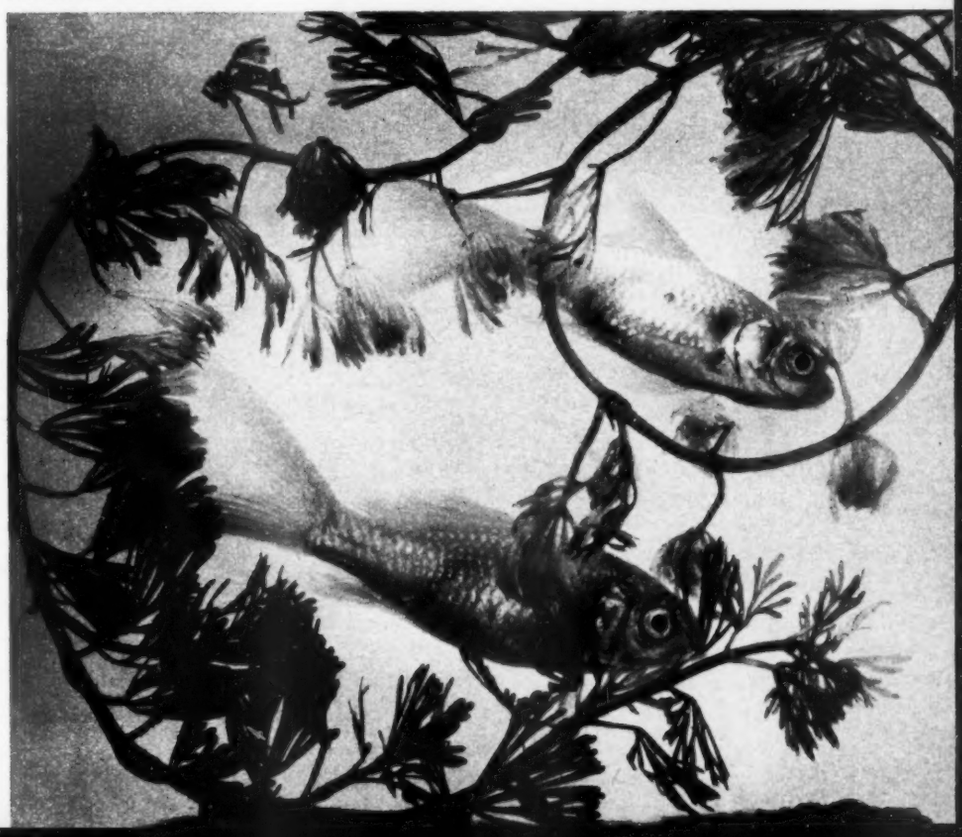
2nd

BLACK and WHITE

"Driftwood Study," by photographer Fritz Henle of New York City, has been granted second award in this month's black-and-white category. To capture this beautifully flowing composition, Henle used a Rolleiflex, Ansco Superpan Supreme film. The exposure, made late in the afternoon, was 1/100 at *f*/11, using a yellow filter.

U. S. Savings Bond
$250

MARINE BALLET LLOYD MERRITTS

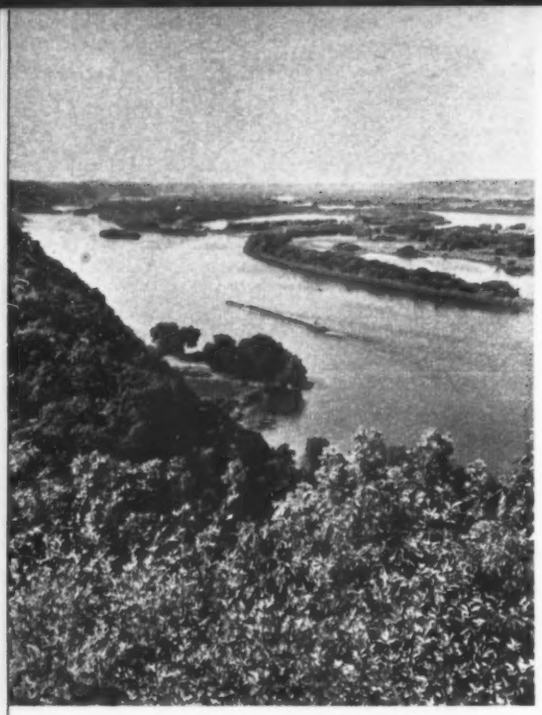


3rd

BLACK and WHITE

"Marine Ballet," by Lloyd Merritts of Swarthmore, Pennsylvania, has been chosen to receive third award in the black-and-white division of our Contest this month. It was made using three flash units. One lamp was placed at 45 degrees to each end of the aquarium, and another was held above the water. A white card behind the tank served as a backlight. Merritts used an Eastman 5x7 view camera, Super-XX film, and an exposure of 1/100 at *f*/11.

U. S. Savings Bond
$100



Eye-satisfying scenes like this rarely make good camera shots. The author used this as a "treasure map," and from within the area made several good pictures.

Camera TREASURE HUNT

Scenic panoramas that are superb to the eye can be disappointing in pictures. The answer is to move in close and get individual scenes

Photographs and text

By GORDON H. LORD

HOW OFTEN have we overheard "camera tourists" say, on viewing some spectacular scene that was spreading itself before their eyes, "what a wonderful picture this would make." But would it?

To the eye scenic beauty has only the limitations of lighting and weather which prevail at the time of viewing. We form our own panoramas as we look out over our scene, and our mind does the rest in actually "remembering" that which we have just seen. The eye focuses and records these changes on the brain as we look far and near, to the right and to the left. The result in the mind, at the time, is a beautiful, panoramic picture, lacking nothing.

Wonderful instrument that the modern camera is today it still cannot jump around and re-focus on the various parts of our scene, nor can it "remember." It can only record the facts which are presented to it, pictorially, *and in one plane.*

But we know all this, only sometimes it must be brought home to us again, else the awe-inspiring views we see so often throughout this broad and beautiful land of ours will "overwhelm" us and cause us to lose our sense of "photographic balance."

Let us take a typical, midwestern, scenic area around Marquette and McGregor, Iowa (shown at top, left, of this page) where the broad Mississippi has cut its way deeply through the timbered bluffs of Iowa and Wisconsin. These bluffs rise some four hundred feet abruptly above the river and adapt themselves to some magnificent scenic views when one stands on the upper level and gazes out across the panoramic Mississippi Valley unfolding itself below. This is just the type of scene that inspires the very words I have quoted above and which so often prompts the photographer to endeavor to capture in one panoramic, picture-taking attempt. And it is just the type of scene that can be found along any of our great and numerous water courses from the Columbia to the Hudson and from the Missouri to the Tennessee.

Later, in the darkroom he invariably is disappointed at the results when his beautiful scene fails to "unfold" as it did before his eyes. His camera has already "forgotten" that which his mind's eye recorded fully at the time of viewing.

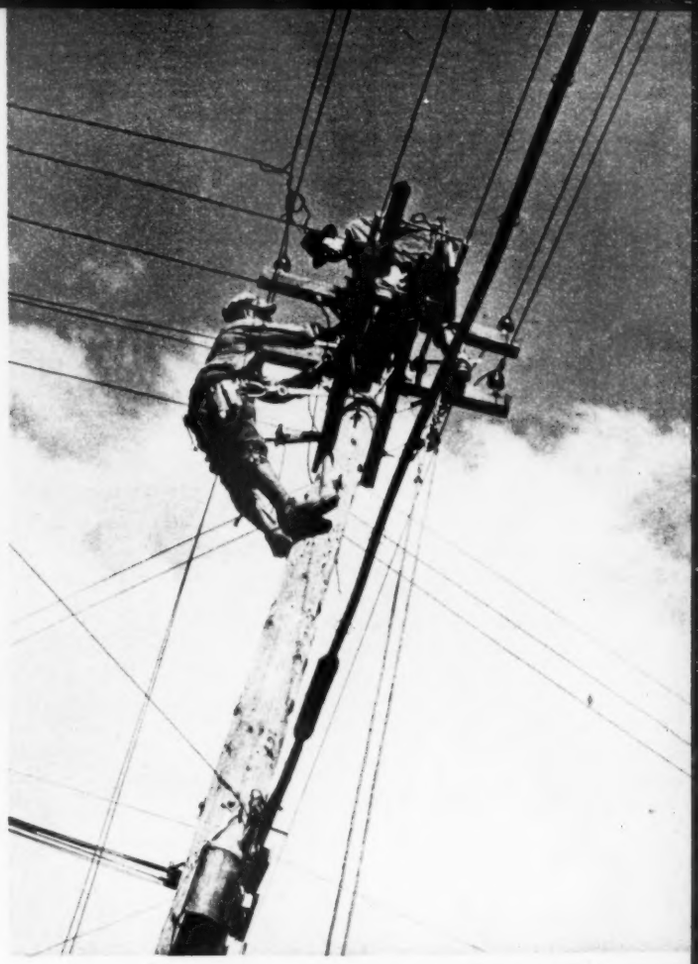
The "secret" to getting good pictures under these circumstances is to go on a "camera treasure hunt" with your original scene as a "map," or chart. Take your scene apart and photograph the parts by moving in closer. Enjoy looking at the original panoramic view, but concentrate your (*Continued on page* 155)

Foreground figures give a base to the picture and also add depth and human interest.

The author added another acceptable shot to his treasure chest by walking downhill and shooting up at twins against a darkened sky.

Sunrise Over the Mississippi added a third picture, taken while the sun was low behind clouds, and edge-lighting them as it rose.

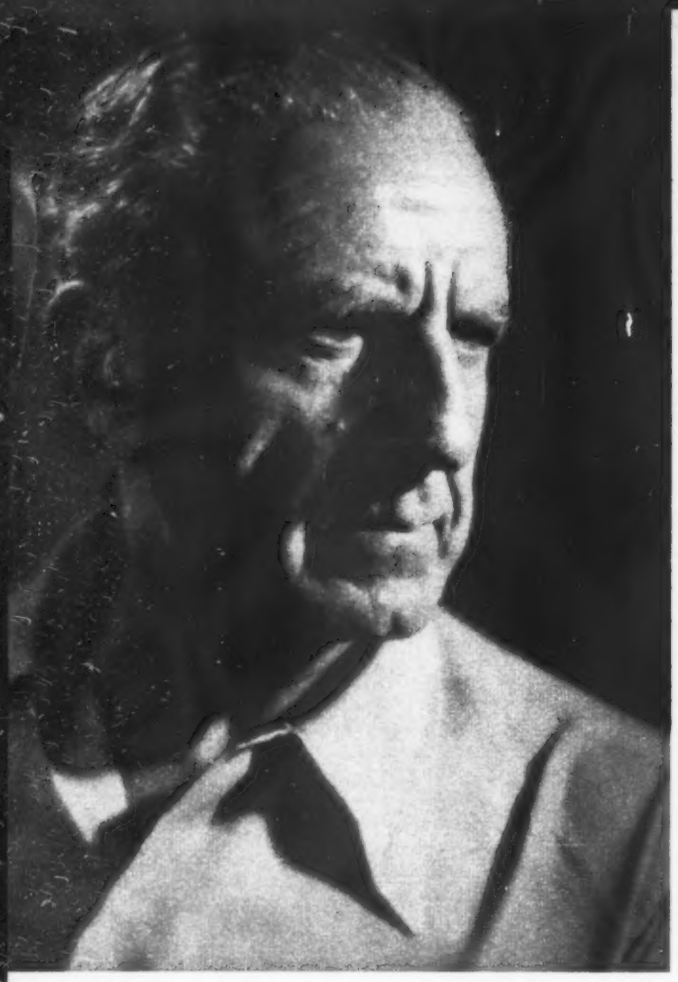
Birch trees grew plentifully in the area, so the author added this close-up to his collection. Contrast between sky and tree was added by the use of a medium yellow filter on medium-fast panchromatic film.



Linemen working on a pole was pretty much a bit of "buried" treasure despite the fact that it was shot up in the air. Author Lord just happened on it during his hunt.

The railroad line paralleling the river suggested another shot. The author waited down the bank from the tracks and was rewarded by this low-angle shot of a locomotive puffing steam against the sky.

A small stream named the Bloody Run enters the Mississippi at this point, and Lord added to his treasure trove by capturing its quiet waters in a serene scene.



This is Sam Kahn in real life. Photographer Jaffe was able to make 100 good character studies of him because he is a good actor, a willing model, and has strong features.

Visored cap, knotted muffler, ribbed sweater, and close-rigged pipe suggest wharves and sails and tarred ropes and salty tall sea tales. See third page for Jaffe's simple three-source lighting set-up.

100 PORTRAITS

By ARTHUR L. SCHOENI

IN A back row of the spacious Smithsonian Institution auditorium, two girls were whispering while the speaker of the evening, a slight, baldish man with pince-nez glasses, talked.

"I don't believe it! Nobody could make that many good pictures of just one man," one of them argued. "I think he used several models."

The comment was really high praise of Dr. Sidney S. Jaffe, who was telling his fellow members of National Photographic Society, Washington, D. C., how he made 100 portraits of one man—all of them in low key. As he placed the 14x17 needle-sharp and occasionally diffused portraits on the viewing easel, envious photographers in the front row murmured: "You can count every pore in that one!" or "How does he think up so many poses?"

If the little dentist had heard and answered ungrammatically, he might have said: "It ain't easy."

When the question-and-answer part of the meeting came, someone asked, "How did you happen to take so many pictures of one subject?"

"Well, it was this way," Doctor Jaffe answered, "This fellow, Sam Kahn, is an old friend of the family. He used to drop in

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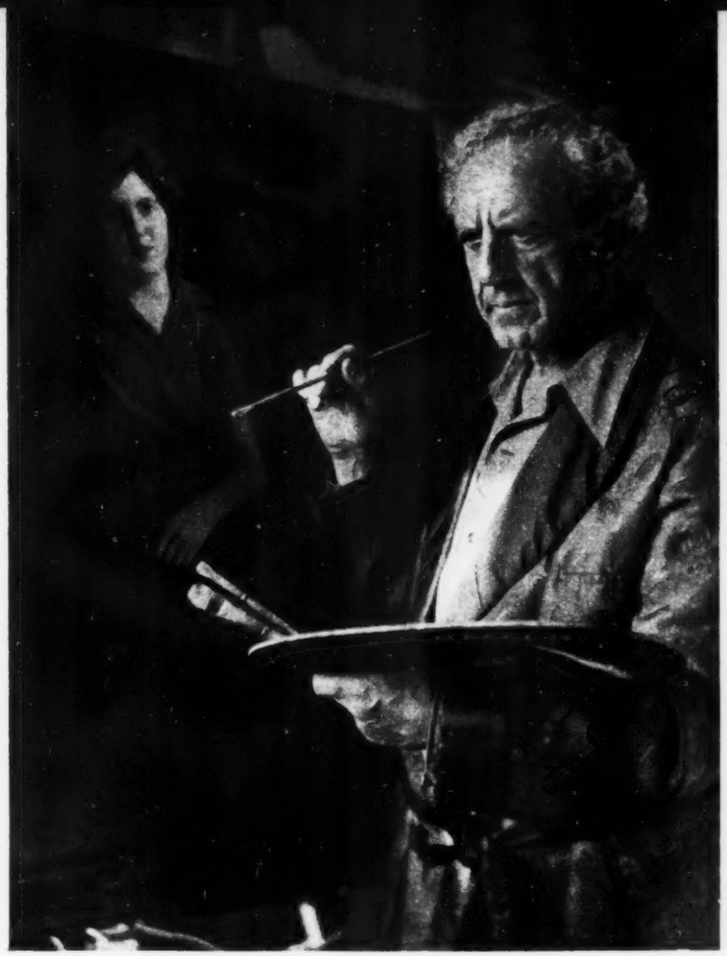
A twinkle of the eye, a moist forehead, a nose nudged out of line by a forefinger, a simple garment, an appropriate prop—and you have humor in photography, a character portrayal of a jolly, carefree friar.

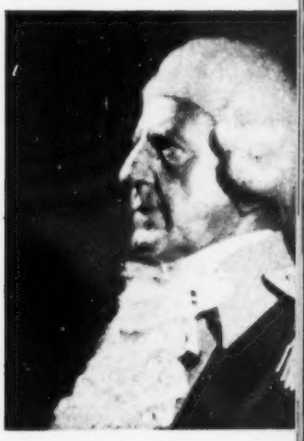


The studied seriousness of a working artist with brush poised makes another in the 100-portrait series. The pictures were made over a period of several years; model Kahn thought up many of the ideas.

Appropriate sombrero, neckerchief, checkered shirt, and seaman's pipe turn the model into a western character. To add more variety, Jaffe turned his model to near-profile.

OF A MAN . . .

Sidney S. Jaffe used plenty of ideas, lighting changes, and a few home props to get scores of different pictures of one model



Four more of the 100 portraits further demonstrate the ability of photographer and model. Here you see the strong profile of an American Indian (upper left); an impression of George Washington (upper right); Uncle Sam, used in a War Bond drive (lower left); and a studious monk (lower right).

twice a year, on his way to and from Florida for the winter. I decided he might take a good picture a few years ago. So I got him down in my studio. After I saw the first few negatives coming up in the developer, I knew I had a splendid model.

"He was cooperative, he was photogenic, and above all, he got a big kick out of doing it and his interest showed in the poses. Sam is a good actor, but his personal activities are somewhat limited because of an injured leg. He's a Spanish-American war veteran who lives on a small pension," the doctor concluded.

How did he get so many poses of the same man? Over a period of several years Doctor Jaffe and friend Sam thought up a lot of them. With the aid of an occasional prop from a costumer, photographer and subject produced dozens of poses. A little change of lighting, a different facial expression—presto, another picture.

With Doctor Jaffe, photography is purely a hobby, although a quick look into his storage cabinet full of cameras of almost all

Here is Jaffe's 3-light system for making portraits. First he adjusts a 100-watt bulb on the window-shade background to give background-figure separation.

Most important light, the key light, is placed almost directly in front of model Sam Kahn's slightly turned face, so that it casts a small shadow below his nose.

Secondary light, lower and diffused, fills in the shadow side of the face. Here Jaffe adjusts the reflector while he studies the effect on the groundglass.

After a last-minute check of pose and clothing details, Jaffe gives his model a target to look at (the dark slide) and releases the shutter at the right moment.

The result is a convincing pore-sharp low key portrait of a sea captain who might well have just weathered a stinging Nor'easter—done with simple lighting and simple props.

types, and a near-dozen ponderous and small brass-bound lenses would indicate that maybe the "tail wagged the dog" on occasion.

He will not take pictures to sell. If a model interests him, he asks him or her to come over to his home to try a few poses. One attractive blonde girl he photographed nearly 50 times, but Sam Kahn is Jaffe's favorite model. The Doctor hasn't gotten around yet to enlarging some of the 100 negatives of him.

"I have so many pictures," he explained at his studio-room. "I recently returned from three months in Mexico. I've got hundreds of pictures. I like to make my pictures big. An 11x14 is just a test strip," he remarked jocularly, "So it takes time to print them all up."

This capable amateur also has a roomful of big and little floodlights and spots, but when he starts to take a picture of Sam Kahn, he often employs only two floods and a spot. The spot is used on the head to separate it from the background. The main floodlight is strong, as pictures with this article show, since he wants powerful, forceful character in his pictures.

A 5x7 view camera with a 4x5 reducing back and a 9½-inch Goerz Dagor lens was used for almost all the 100 portraits, a few being shot with a 7½-inch Verito. Jaffe uses orthochromatic film for his pictures of men, while for women he prefers panchromatic. Development is by inspection in DK-50. He desensitizes pan film before development, so he also can inspect it.

"How do you get so many different shades of brown tone in your portraits?" Jaffe was asked. "You've got everything from yellowish-brown to almost a black."

"It all depends on your paper, developer, and toner combination," he replied. "For slow chlorobomides like Opal, I use Nelson gold toner. For the fast chlorobromides like Velour Black I bleach and redevelop."

"So many bleach-redevelop prints look bilious yellow. How do you explain those dark rich browns when you use that method?" he was asked.

"I think it is the developer. I lean to a developer with glycin in it, the Edwal 106 formula. It's called an 'auto-toning developer' and will give you browns by direct development."

"However, I add some 55-D Defender formula to this to speed it up. It takes five minutes otherwise. When I want blacks to predominate I do not bleach completely."

Then Jaffe made the startling statement that he poured his paper developer back into the bottle after using it, and used it again at other times. He doesn't notice any tendency of the developer to turn dark brown with oxidation because it is dark brown to start with.

Another toning trick which he divulged was the use of a pinch of selenium in the sulfide redeveloper solution of the toner. This metallic salt will not dissolve in water until the sulfide has been added. One thing is essential—all hypo must be washed from the print before toning. No hardener is used in the fixer—only plain hypo, metabisulfite, and sulfite. Instead of yellowish-browns, the redeveloper used by Jaffe gives reddish-browns when used with the above formulas.

Since portraiture is a hobby with him

(*Continued on page* 104)

A gnarled and ancient pine tree stands atop Sentinel Dome in Yosemite Valley, California. The photographer used an orange filter to darken the sky slightly and bring out the cloud arrangement. Note how the winds have warped the tree.

PHOTOGRAPHING TREES . . .

as subjects or props

By JACK WRIGHT FPSA, FRPS
Illustrations by the author

This informative and instructive article, by a competent and well known pictorial photographer, is a guide-book for those who would picture trees to best advantage

WHETHER THEY ARE gnarled or upright, smooth-skinned like a beech or rough-barked like an oak or poplar, trees can make some worthwhile picture subjects. You can use them as the primary center of interest in a scene, or you make them secondary to people or other objects within a picture. But whatever your choice of approach—do them justice. Don't let them grow out of Aunt Minnie's head like antlers on a moose; we've all seen this happen! Consider trees as picture elements, and look at them as you would a human subject. There is a lot of outdoor pleasure to be obtained in photographing the tree, its blossoms, or even a weathered log.

As subject or prop, the tree is perhaps the most photographed object in nature. Too often, alas, the amateur includes it in his pictures "by accident." However, by developing an awareness of this stately plant and using it wisely it will serve you better when you are making pictures outdoors.

One fine thing about tree photography is that anybody can carry it on at any time, almost anywhere, with any sort of equipment and without any great amount of knowledge. There are few parts of the globe where trees are not found. If you want to travel long distances for tree pictures you can do so; if you

Silhouetted against an October sky at dusk, these pine trees make an effective picture. A medium yellow filter was used.

This photographer is using a eucalyptus tree to frame a vista of rolling hills. Note the use of a tripod as a picture aid.

Secured from the picture position shown in the preceding illustration, this scene is well framed, has good planes of depth.

haven't time to travel there are probably lovely trees along your own street or in that little park down the block. It is a wonderful "part time" branch of the photographic hobby. You can put in half an hour or half a day at it and come home with pleasing pictures.

If you decide to take some tree pictures, one of your first questions will naturally be: "What kind of camera do I need?" The ideal camera for tree photography (in my opinion, at least) is a 4x5 with a groundglass. The reason for suggesting a 4x5 camera is that in tree photography fine definition and good print quality are very important, and these are a little easier to get in large blow-ups with a large negative than a smaller one. The groundglass is suggested because it is somewhat easier to see what you are getting and to be sure the tree is where you want it in your picture.

If your camera happens to be a 35 mm, 2¼x2¼, or some other size, however, don't despair. By using care with exposure, processing, and in composing your picture in the viewfinder, you can get perfectly satisfactory tree pictures with any camera.

No matter what kind of camera you use there is on suggestion that is pretty valid. That is to use a tripod. The things are cumbersome and may bother you, but unless you have iron nerves you will get better pictures with a tripod than you will if you hold the camera in your hands. Also, it

(*Continued on page* 134)

These redwood trees soar boldly up to the skies. The contrast between patches of sunlight and shadowed trunks makes the judging of correct exposure difficult.

A winding road, bordered with a wooden fence, climbs slowly into this particular picture, and adds a point of interest that is subordinated to the trees which stand out against the clouds.

A pearl gray, yet luminous fog partially hides the more distant pine trees in this striking pictorial photograph by the author. Drifting in from the Pacific ocean, the fog creates an illusion of perspective, with near objects brilliant and sharp, far ones half obscured.

Apricot blossoms. Two small twigs were photographed in close-up to bring out their texture and delicacy. The author used a brown window shade for a background, and two floodlamps to light the set-up.

Dead stumps may possess pictorial possibilities. Here lighting brings out texture and the camera position allows the lines in the wood to travel diagonally across the scene.

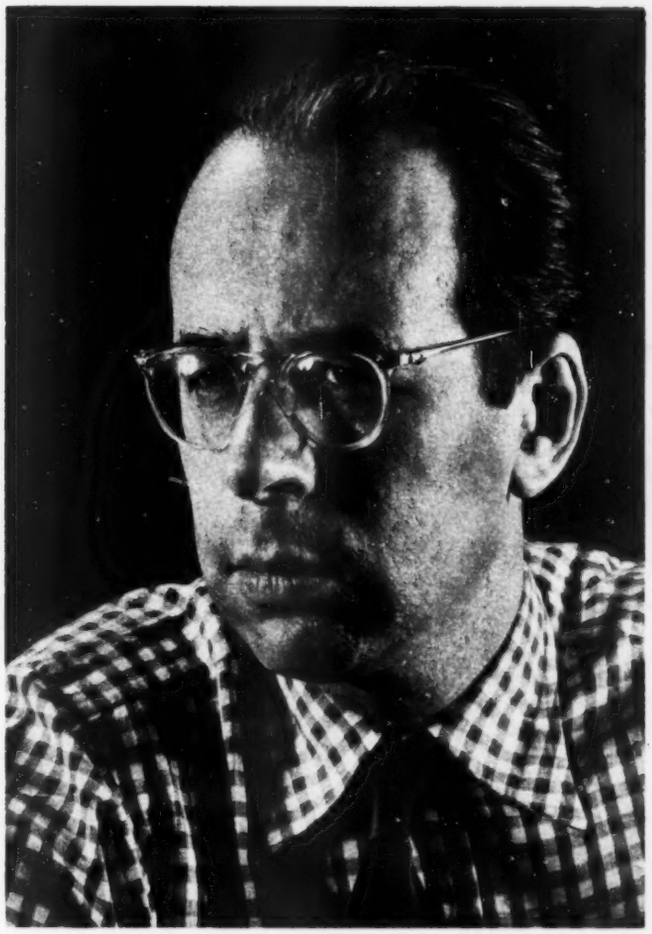
CAMPBELL BRANCH

MY BEST *Unpublished* PHOTOGRAPH—No. 2

By PHILIPPE HALSMAN

A famous fashion photographer tells how he happened to make his favorite picture — one that has not been published before

This is the second in a series started in our companion magazine, Photo Arts, *which has now been combined with this publication. Others will appear from time to time.*



Philippe Halsman possesses three qualities rarely found in combination. He has true creative ability, expert technical knowledge, and a sense of humor. This portrait is by his wife.

I TOOK THIS photograph in Bermuda where I had been sent, with three models, to do a bathing suit fashion story. Among the bathing suits which I was supposed to photograph was one designed to make it convenient for the wearer to enjoy an occasional swim in the nude without fear of embarrassment.

This suit was equipped with a cork belt. The wearer of this unique bathing suit (read the instructions on the box) had only to swim to a spot of reasonable privacy, slip off the suit in the water, and the cork belt would keep it floating until its owner was ready to put it back on again.

When I started to photograph a practical demonstration of how the suit worked, it soon became evident that the instructions on the box were somewhat incomplete. The little matter of how to get the suit off without drowning seemed to be mildly important, but it was not touched upon. Fortunately my model was an excellent swimmer and finally, after much struggling and undoing of ribbons and buttons, the bathing suit came off.

I stood up in the rowboat and took a picture of the model circling around the cork belt. It was all very tame. The water covered her more effectively than the bathing suit did.

After a short rest and a few deep breathing exercises, my model announced that she would now put the bathing suit back on. This proved to be pure, unadulterated Powers' overconfidence. A contortionist with a genius for higher mathematics would have regarded the task with more respect.

After my model had disappeared below the surface of the water for the third time, I decided that perhaps it would be wisest just to skip photographing how to put the bathing suit back on again.

On the way back to shore, I got the idea for what I consider my best unpublished photograph. Ever since I had arrived in Bermuda, it had been one continuous fight with bathing suits; bathing suits with wrinkles, bathing suits that wouldn't fit, bathing suits which were simply impossible like the one with the cork belt.

And so I made this photograph to illustrate the obvious superiority of no bathing suit over any bathing suit—form-fitting, no wrinkles, moth-proof, and inexpensive. Making the picture made me feel very good inside, like signing the Declaration of Independence.

Troubled with swimming suits that sagged and wouldn't fit, photographer Philippe Halsman finally made this particular shot to illustrate the superiority of the natural product. He used a Rolleiflex, held low, a medium yellow filter, Super-XX film, and an exposure of 1/50 at f/5.6.

←

Located on the Santa Fe main line, just out of Los Angeles, this once busy little station serves as a meeting place for the Railway Club of Southern California. Picture is by Dick Farrell.

CAMERA CLUB ON WHEELS

AMERICAN CAMERA CLUBS: NUMBER 16

By IRA CARROLL

Illustrations by the author, Dick Farrell and Fred L. Host

Here's the story of a California hobby group which adeptly combines railroading and picture making

IF YOU HAVE never had the thrill of capturing on film a scene which is passing by at a mile a minute, climbed a semaphore to get an interesting angle shot, hung on the side of a boxcar as the transcontinental roared by, or clambered out of your private train miles from nowhere to photograph an awe-inspiring landscape, then you'd better come along on the next camera outing of the Railroad Club of Southern California.

The club, an independent, non-profit society of photographers and travel enthusiasts, had its beginning in October of 1942 when a small group of twelve rail fans and amateur photographers made a trip to Elsinore, California. Due to wartime chores and travel restrictions, plans for future trips had to be postponed until December, 1946 when the second trip, "Holiday in Arizona," was made. This trip was so successful that it was decided to have these outings every three or four months. To date, eight trips have been made by this unusual group of hobbyists covering 700,000 passenger miles throughout California, Arizona, and Mexico. Members and guests come from all parts of California and number about 180 for the overnight trips, while approximately 300 can be counted on for the one-day outings.

John M. Ferris, a man of infectious enthusiasm and indefatigable ability, has taken upon himself the task of organizing and executing these excursions. As his hobby, he makes up the special trains, gets out advance publicity, prints the itineraries, and organizes the photographic contests. As if this were not enough, he sees to it that everyone knows the others on the trips, is well fed, and has a place to sleep. He has his hands full!

This combination of railroading and photography is a "natural." Smoking engines, speeding streamliners, and placid countrysides offer a lively challenge to the photographer to record the ever-changing scenes before his lens. And whether the lens be on the family box camera or on the latest and fanciest in camera equipment, the men and women behind the lenses soon catch the spirit of enthusiasm and congenial fellowship which prevails

Obligingly belching a stream of black smoke, this engine poses for its portrait. Note the man making a low angle shot from the bottom of the embankment, and those cameramen on the light tower.

A safety rail at waist height prevents these picture makers from spilling out into the speeding countryside. This is a view made from a baggage car which has been converted for photography.

A prize winner in the "trains" category of one of the club's recent contests was this shot made by Fred L. Host with a folding Kodak, and Eastman Super-XX film. The exposure was 1/100 second at f/10. The strength of the smoke against the light sky lends particular effectiveness.

on these trips. It is most interesting to sit in on the brisk discussions of camera and rail fans which develop between train stops, and to hear the mixture of such railroading terms as "hi-ball," "slow orders," and "hooping it up" with the photographer's shutter speeds, lens openings, and the merits of a yellow or red filter. From these informal discussions, something is always learned and the camera enthusiast is spurred on by the exchange of another's experiences.

Typical of the opportunities arranged for the camera fan is a stop which was made in scenic Cajon Pass on a recent trip through the San Bernardino Mountains in California. As the train ground to a standstill, it literally came alive with photographers, emerging from every possible exit. The shutter snappers scattered everywhere to find the best angle, as the "helpful hints" itinerary had announced that the train would be backed down the track and brought into view in order to give one and all a dramatic train shot. This was really an opportunity, for in the background, snow-capped Mount Baldy stood out boldly against a dark blue cloudless sky. Yellow and red filters were brought out of their cases, and as the "ironhorse" came into view puffing huge columns of black smoke into the rarefied atmosphere, there were shutters snapping everywhere. *(Continued on page 94)*

This kid, clad in clothes about two sizes too big, evidently is overpowered by the roar of the panting engine. With material like this to photograph, club members have the time of their lives.

A favorite shooting position for club members, once the train is under way, is the rear platform of the last car. Note the unusual and cleverly designed insignia fastened to the car railing.

KNOW YOUR SHUTTER

By PAUL ALLEN

Here are some simple rules on the proper care and operation of this delicate instrument

Let's take an intimate tour through this fine piece of mechanism and see what makes it click.

THE modern camera is a marvelous device compared with its venerable forebearers of a few decades ago. Body design has made great strides, and finer lenses have been created. But perhaps no single feature has been more responsible for its present-day versatility than the variable-speed shutters of this era.

Most of us take the camera shutter for granted, making it perform at high or low speeds to fit our needs in shooting black-and-white or color. Rugged as these mechanical marvels are, they are still to be considered as delicate instruments, and an understanding of their proper use and care will insure longer and better performance under various conditions.

Well, let's get a little better acquainted with the shutter and at the same time pick up a few helpful do's and don'ts. Can you feel yourself getting smaller? Good. Now we can take a trip to the interior for a first-hand glimpse at the shutter's innards.

Who knows what goes on inside the mechanism of a modern, variable-speed, between-the-lens shutter? Certainly not very many photographers—and certainly not the novice who occasionally borrows your camera to make a few pictures. He is much too concerned with *f*-stops and other matters to do any more than take the shutter for granted. So come on! Let's crawl in and look around inside. If we can see for ourselves what causes irregularities in its behavior, we may be able to prevent some serious exposure errors in the future and save film that otherwise might be wasted. Take a notebook: you'll probably want to write down a few practical reminders.

See those geared wheels over there and those levers, cams, springs, and electrical connections? A shutter is really a complicated mechanism, isn't it? And most of this mechanism is found in variable-speed shutters whether they are compound, Compur, or just plain complex. In fact, it reminds one of a watch. However, in some respects an accurate shutter is even more difficult to manufacture and keep in good operating condition. The gears in a watch have only to operate the watch in one direction and at constant speed. A shutter, as you can see by watching the wheels go around, has to be made to operate at very slow and

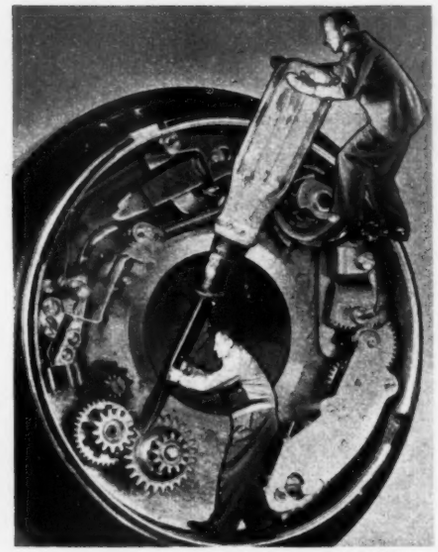
You can't "split" shutter speeds by setting the indicator between markings as is often done with *f*-stop settings.

Correct way to set the shutter for any desired speed. Note that pointer has been placed exactly at the 1/10 mark.

Speed ring "staircase." Each tiny step determines level of a cam and controls duration of one of the indicated speeds.

Make notes on rules governing the care and operation of your precision shutter as we continue on our tour of inspection.

Don't take your shutter apart and try to clean it. If it doesn't work properly let an expert or the factory readjust it.



Never try to repair a broken shutter yourself. Poking around in the delicate mechanism might do more harm than good.

very fast speeds and to reverse its direction when the shutter is cocked.

Most watches are not accurate time keepers. They are always either a little slow or a little fast, and have to be adjusted every now and then to be of use to their owners. It should not surprise you, then, to learn that most shutters also are not 100 per cent accurate in spite of their modern precision. Shutter speeds vary with the temperature of the mechanism, giving slower than the indicated speeds in lower-than-normal temperatures. Normal wear, abuse, dirt, and grease all can cause shutters to vary somewhat in performance.

Watch what happens in here when a picture is taken. Step back out of the way now: you don't want to be crushed between two gears or electrocuted when a synchronized flash exposure is made! I think you'll have a good view if we perch on this inside rim of the shutter housing. There!

See those gears in the gear train turning slowly around? The shutter is being cocked. The person who is operating the shutter has developed one good habit at least: he's cocking the shutter just prior to taking a picture. See the tension on that coiled spring when the mechanism is ready to be released? You can easily imagine how that spring might lose some of its snap if it were kept under full tension all the time. It's like archery: a good archer never leaves his bow strung when he puts it away. Better mark down this rule in the notebook you brought along so you won't forget. Mark it number one and write it something like this:

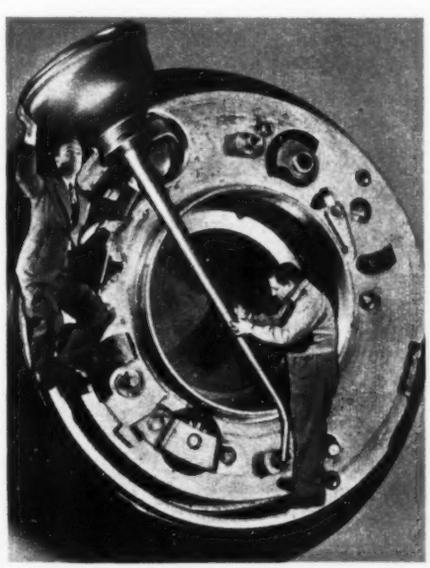
1. When through taking pictures with your camera, be sure that the shutter is not cocked.

Now watch what happens when the wound-up mechanism is released—click, CRASH! It was like a bolt of lightning and a clap of thunder, wasn't it? It just seemed that way because we were inside the shutter when it went off. What actually happened was the photographer thought he was making an exposure of 1/100 of a second. But would you look at the chunks of dirt and cinders flying around in here! Some of that dust (for that's all it really was, you know) wedged itself between the shutter leaves and in the gears and it slowed the actual shutter speed down to only 1/50 of a second. The poor fellow has color film in the camera and now that film has received 100 per cent more exposure than intended. The picture is probably ruined or at least it will be much lighter than the photographer expected it would be. And all because the shutter had been allowed to become dirty. After this dust has settled, write down rule number two.

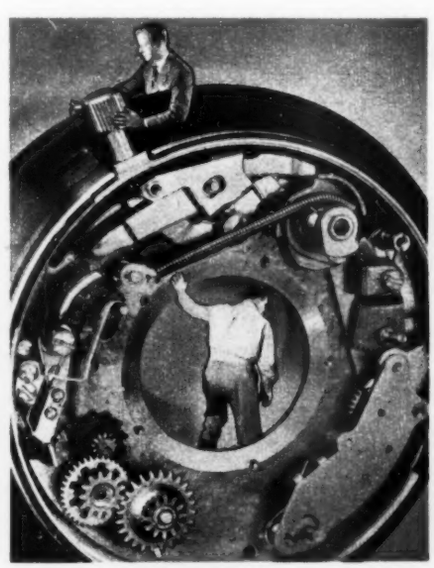
2. When not in use, keep the camera in its case or in a covered box. Dust the camera and shutter with a stream of compressed air if possible. Keep the tiny screw in the cable release socket when not using the cable release.

Now that the air has cleared, let's consider for a moment how an inaccurate shut-

(Continued on page 108)



Lubrication should also be left to the expert. Oil will only gum up the works and slow down indicated shutter speeds.



Before we leave, take a last look at the maze of springs, gears, and levers that insure accuracy in modern shutters.

Look out for the shutter blades—whoops, they got you—same as finger or tools if you mess around when the lens is removed.

Late afternoon pictures like this can be very charming if the backlighting is not too contrasty for film and paper to record satisfactorily. While it looks acceptable now, let's reduce lighting contrast as shown in picture at right.

A simple piece of white cardboard is used to improve the picture. It is used as a reflector to bounce sunlight into the shadows on the girl's face and dress, and thus cuts down the contrast and brightens the interest in the picture without losing the hair backlight and arm edgelight.

LIGHTING makes the difference

Natural light can be augmented with flash fill-in and flood fill-in for a greater variety of more pleasing photographs

By DAVID NELSON

IN THE FIRST part of this article, which appeared in the August issue, I stressed the fact that the quality of lighting in a photograph influences to a great extent the quality of the final photograph. I suggested that, when possible, the photographer wait for the light to be right . . . that certain scenes are better if taken in winter, others in summer: some are better if taken during the day, others have increased fascination if shot at night. At times it is advantageous to take pictures under two sets of circumstances (for instance, night and day), and give the viewer the advantage of being able to see the contrast between the two.

I also pointed out that time of day is important in lighting—certain pictures should be taken with strong front-lighting, others with side or back lighting. Certain pictures are better if the photographer waits for just the right cloud background. Then, too, I noted that pictures taken in rain, snow, haze, and fog have their peculiar attributes. In other words, my theme was: if the lighting isn't right, *wait* until it is.

In this concluding article, I will stress the point that there are other ways to control and augment lighting—by means of fill-in flash, fill-in reflectors, control in printing, and incidentally, how to light bright metallic objects properly.

In general, buildings and landscapes can be photographed in more contrasting light than can people. For outdoor portraits—even informal "backyard" snapshots—soft or "short-scale" lighting is preferred. This arrangement of nature's is fortunate since one cannot change the lighting on a landscape, but for comparatively small objects, such as a person, it is easily possible.

Reflectors made of white cardboard, or tinfoil-covered cardboard, are very useful in lighting the shadow side of a person's face. Natural reflectors, such as sand, the side of a building, or a newspaper that the subject is holding in his hands, also can help in this respect. The important thing to keep in mind about reflectors is that they are best used in (*Continued on page* 150)

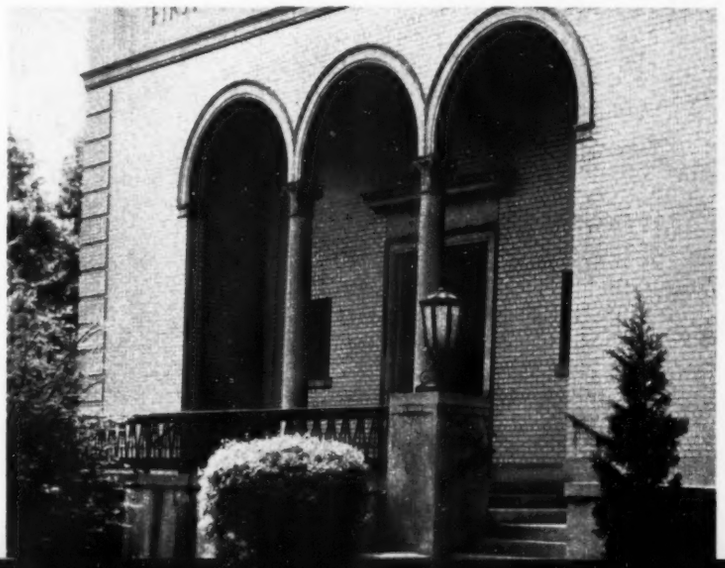
Here is an average "scene at the lake" picture taken in late afternoon sunlight. Notice that the girl's face is almost entirely in shadow and that the lighting in general is not especially satisfactory. The problem is what to do to improve the lighting, get sparkle in the face.

Supplementary flash is the answer. The girl now stands out from the background, which is darker because it received less exposure than did the model. A reflector could have been used here, but flash covers a much wider area.

Difficult problem in photography is to light metallic objects properly. Here a direct source of light was used, and as a result the metal looks harsh on account of the strong highlights. The answer is to use light reflected from a diffused surface, as illustrated at the right.

Reflected light, used here, gives softer tones, tempered highlights, and results in a more pleasing picture. Simply aim your light source at a large diffusing surface such as a movie screen, and bounce the light on the metal objects.

A building photographed in late afternoon sunlight looks just a bit flat and not highly interesting. The soft lighting, however, did reveal architectural details in a satisfactory manner. The author, seeking a novel approach, shot the picture at night, as illustrated at right.



At night, the building offered increased photographic opportunity. The author set his camera on "time," ran up the steps and fired one flashbulb at the ceiling from behind each pillar, being careful to hide the bulb from the lens.

CAMPBELL BRANCH

point of view Pictures

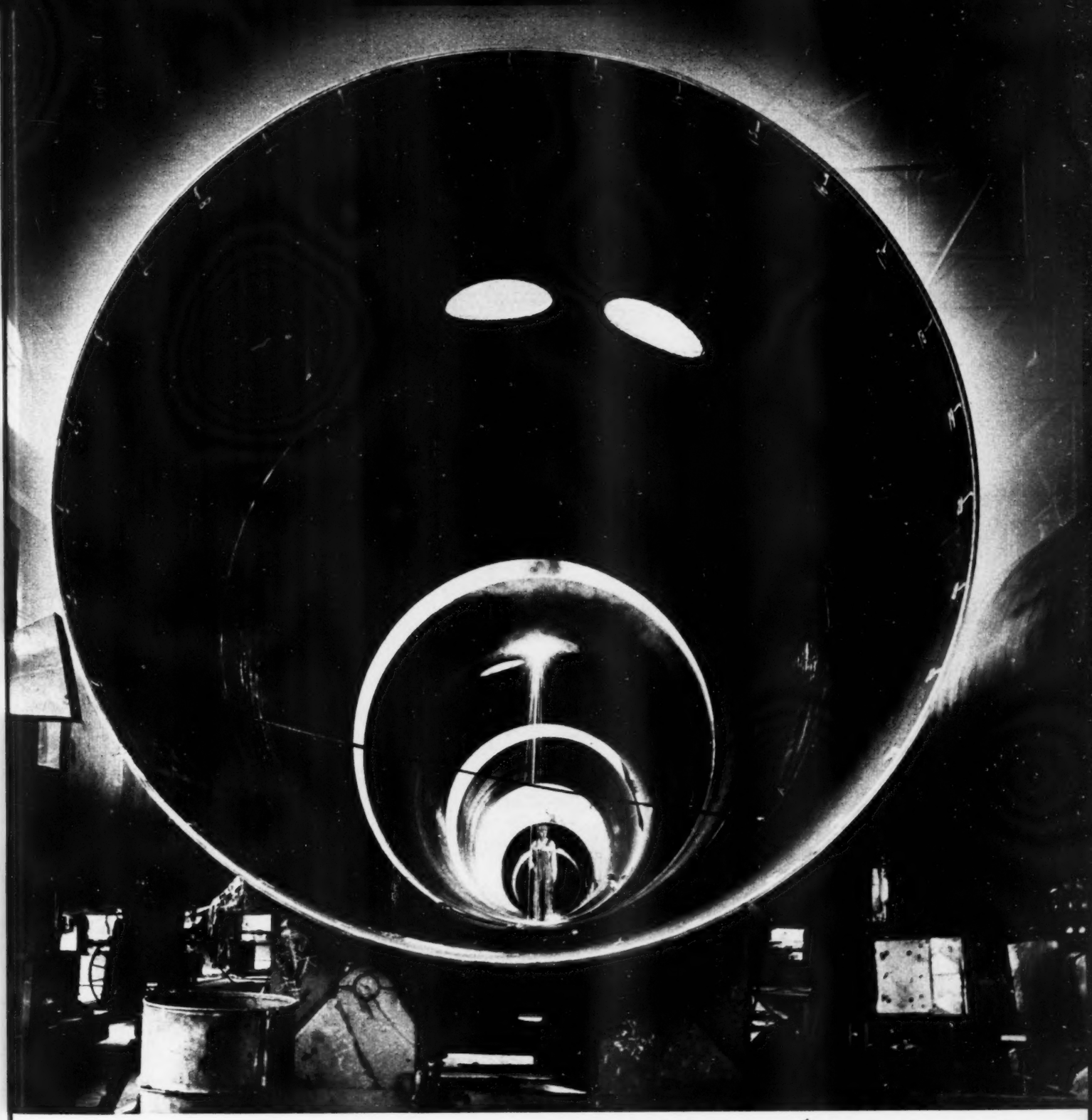
MANY TIMES in photography the primary distinction between a really great picture and just a mediocre scene is the point of view. This term, "point of view," can mean one of two things. It can refer to the position of the camera, or camera angle. Or, it can be an elusive quality, that thought in the photographer's mind which imparts to a particular picture its essence of greatness. In some photographs both the point of view of the camera and point of view of the photographer are combined. Unfortunately, such pictures are all too few.

In the final analysis, to achieve a fresh picture one must obtain a fresh point of view, and whether it be in the approach to the scene, or in the technique, is unimportant. The important thing is to be able to see clearly, and to think clearly. To see a picture in what a setting holds, or an opportunity offers, and then to make that picture and in the making to give the best of your mind and your technical ability . . . that is achieving the point of view which produces great pictures.

There is an unusual selection of photographs in this month's Picture Section, and each one illustrates point of view and how it can impart an eye-catching quality, an unusual effectiveness, and striking impact every time that print is seen. These are scenes worth your study. For technical data, see Notes on the Picture Section elsewhere in this issue.

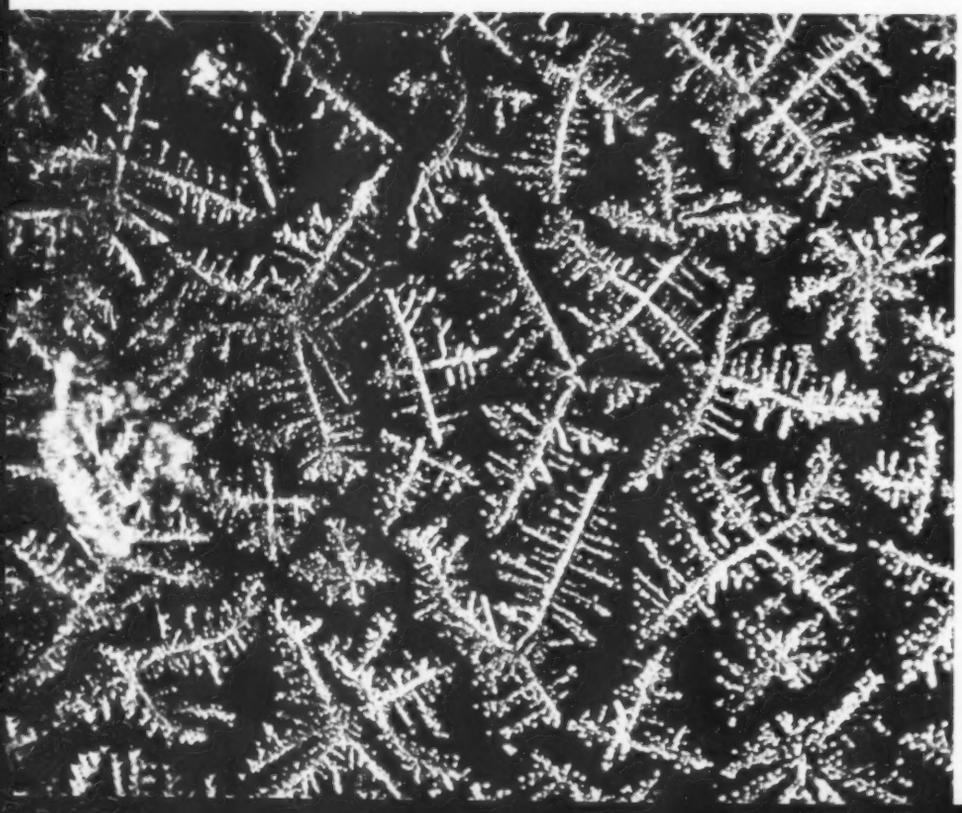
With a camera at keyboard height, Paul Berg of St. Louis captures a completely dramatic, effectively lighted portrait of Sugar Chile Robinson, boy boogie woogie pianist. In this scene both the photographer and the camera contributed to the making of a fresh, unstereotyped, and thoughtfully planned picture.

Lying in a tumbled pile like drinking straws for a race of giants, marine pipe forms a frame for yet another frame—the doorway in which Sol Libsohn's subject stands. The photographer is a member of the photographic unit of Standard Oil Co. of New Jersey.

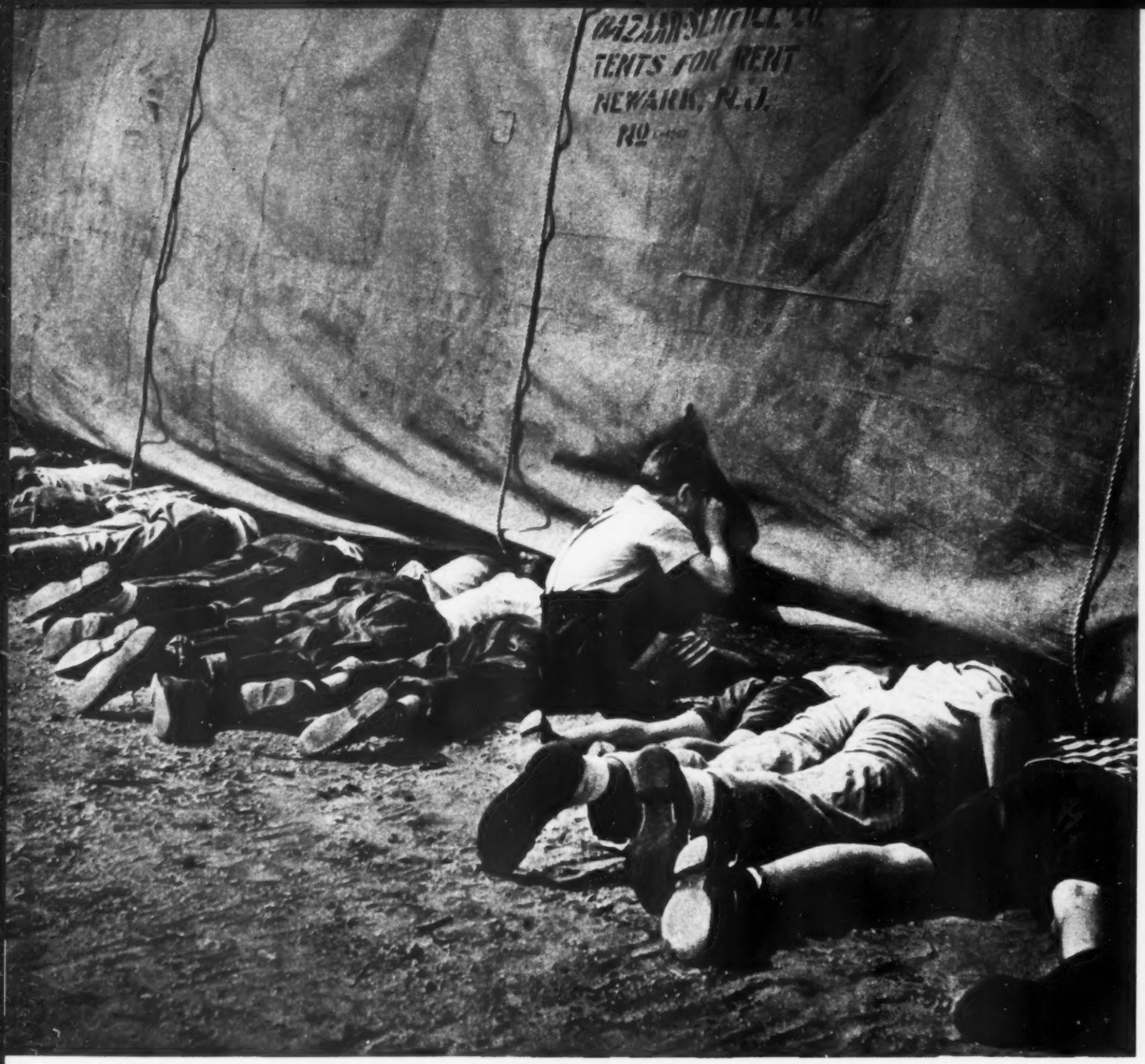


Concentric highlights within these gigantic steel tubes lead the eye to a workman with hammer in hand. As if these were not enough to impress a viewer with the immensity of contrast between man and machine, a white rain of molten metal from a cutting torch touches the tubing and takes the eye to his figure. Elmer Staab of Milwaukee, Wis., is the photographer.

←
At times the impact of a print can be heightened by presenting it in combination with another. At top left is Chicago photographer Jack Fenimore's "Crying Baby." At the bottom left is a 45X photomicrograph of a child's dried tear-drop, made by Alexander Niklitchek, Vienna, Austria.

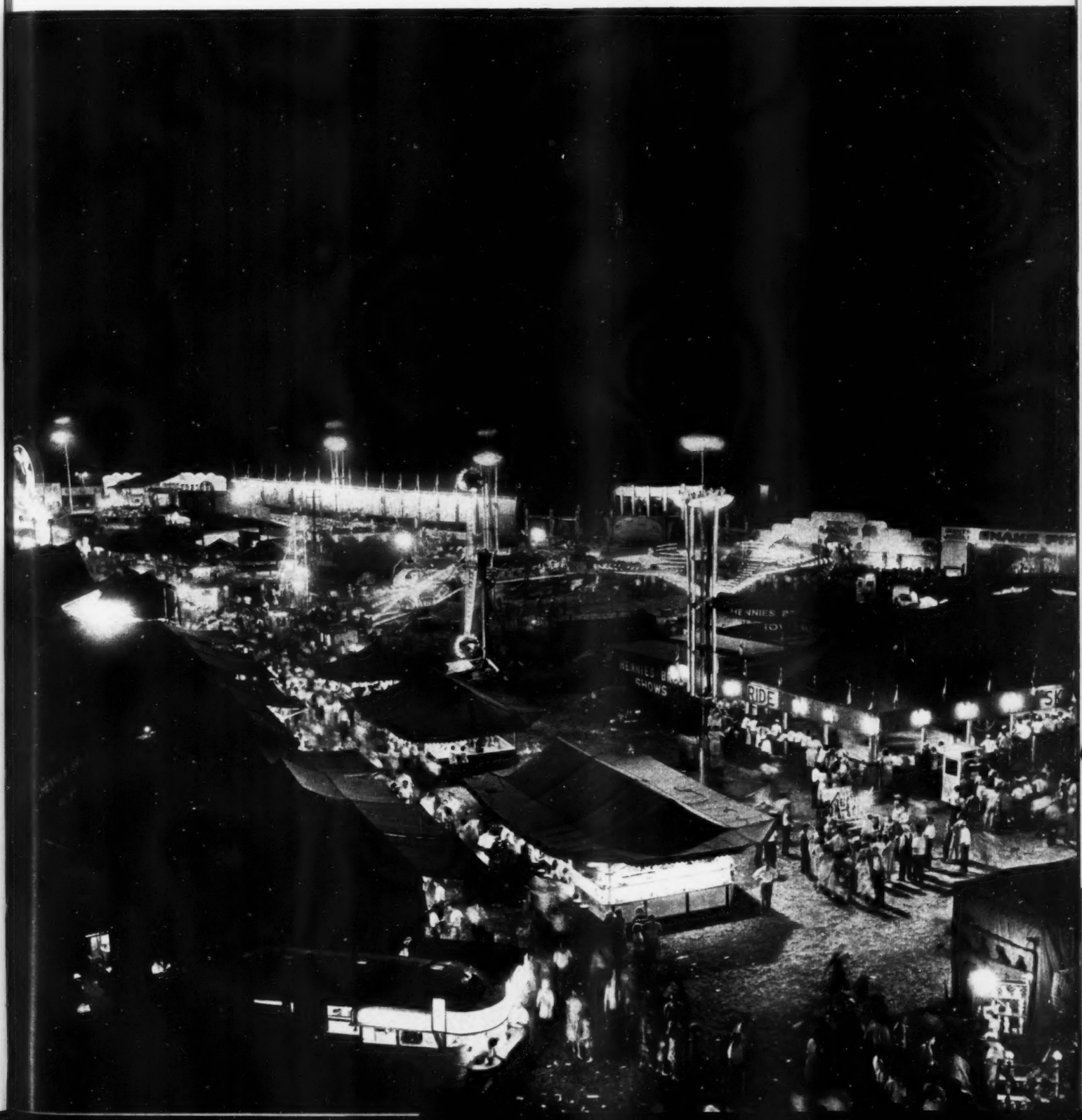


→
Washday may be one of the more prosaic times of life, but it provided two photographers with unusual and memory-making prints. At top right is "Blue Monday" by E. F. Lee, Jr., of Tucumcari, New Mexico, and at bottom right is "Bachelor Clothesline" by James Lazaroff of Los Angeles, Calif.

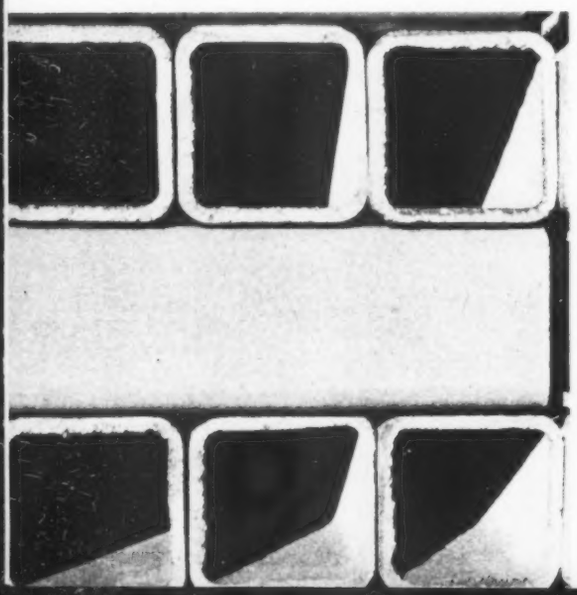


A day-time scene, "Circus," by Sidney G. Bernard of Mineola, New York, portrays a slice from life around the corner of the big top where a more adventurous group of local kids have bellied to the ground and squeezed under the tent side in a mass attempt to see the Big Show and everything that goes with it.

It's night-time, and John H. Neagle of Des Moines, Iowa, has recorded the harsh and brilliant setting, and the boisterous quality of the Iowa State Fair as people ride its rides, eat its food, and jam its sawdust-sodded streets. A high point of view, and a short time exposure gave this photograph its punch.



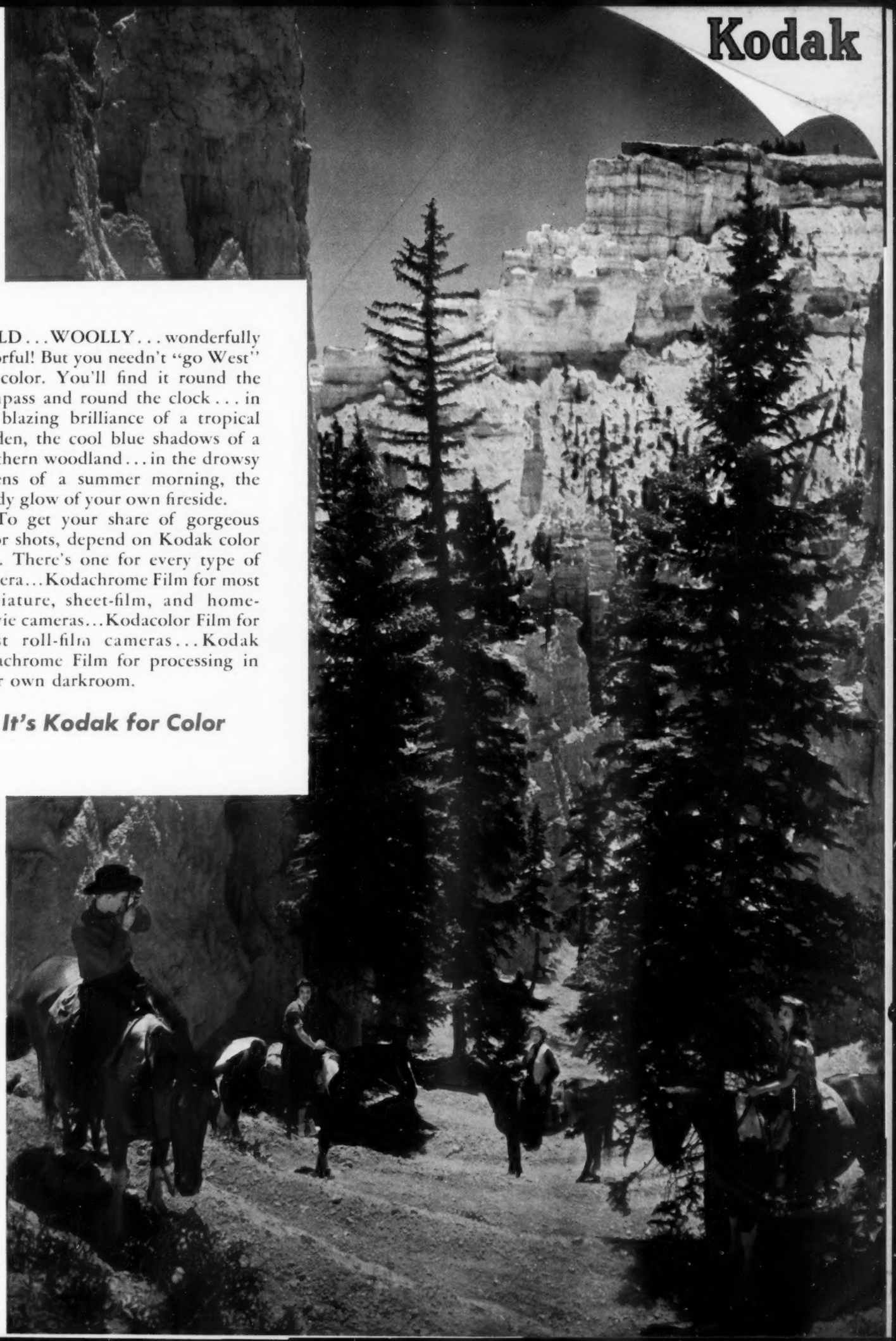
Here are order and chaos, two different points of view, two simple, but striking studies of two common objects by two different photographers. At the left are building tiles stored in a yard on the Harlem River in New York, as pictured by Gordon Parks of Standard Oil (N. J.), while at the right is a close-up of the links in a length of anchor chain in a shipyard near Chester, Pennsylvania, as captured by the lens of Sol Libsohn's camera.



This shadowed and textured pattern print by Alfredo Valente of New York City is odd, intriguing, and in its delicate play of light and shade somewhat somber and slow, but certainly not dull. Somewhat similar . . . ←

. . . *is this warmly* humorous shot of a trucker taking time off, even though its feeling, tonal value, and simplicity of subject make it different. Sol Libsohn used imagination, camera, to record the scene he saw.

To achieve a fresh point of view, Howard J. Sochurek of the *Milwaukee Journal* placed his press camera on the floor, his subjects on chairs, and so produced this worms-eye view of two musicians in rehearsal.



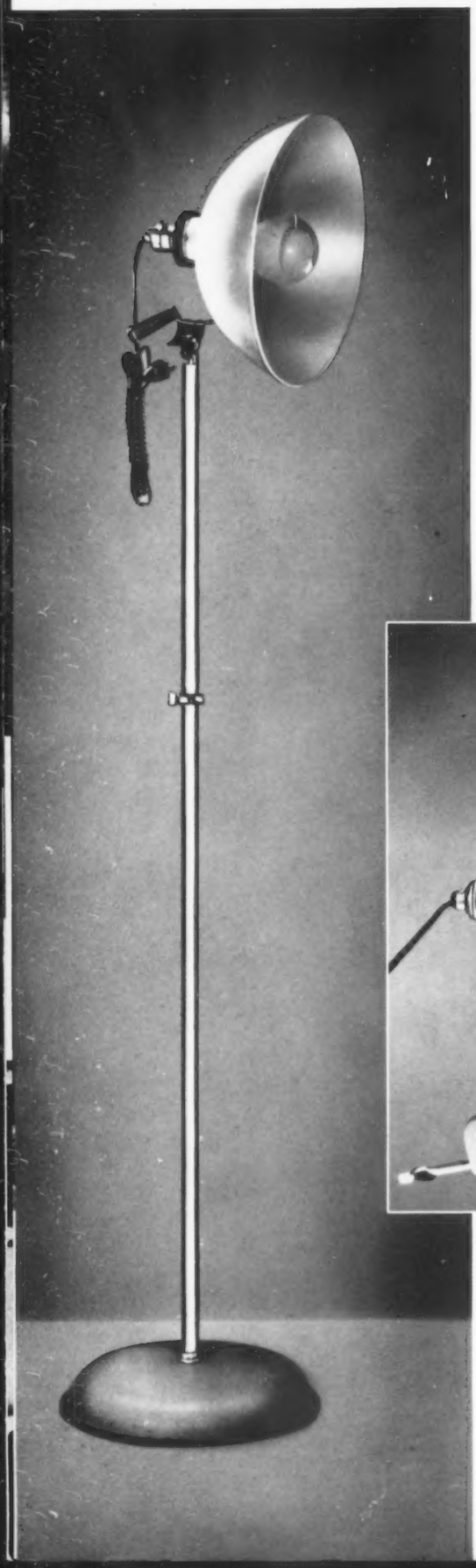
WILD . . . WOOLLY . . . wonderfully colorful! But you needn't "go West" for color. You'll find it round the compass and round the clock . . . in the blazing brilliance of a tropical garden, the cool blue shadows of a northern woodland . . . in the drowsy greens of a summer morning, the ruddy glow of your own fireside.

To get your share of gorgeous color shots, depend on Kodak color film. There's one for every type of camera . . . Kodachrome Film for most miniature, sheet-film, and home-movie cameras . . . Kodacolor Film for most roll-film cameras . . . Kodak Ektachrome Film for processing in your own darkroom.

It's Kodak for Color

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS



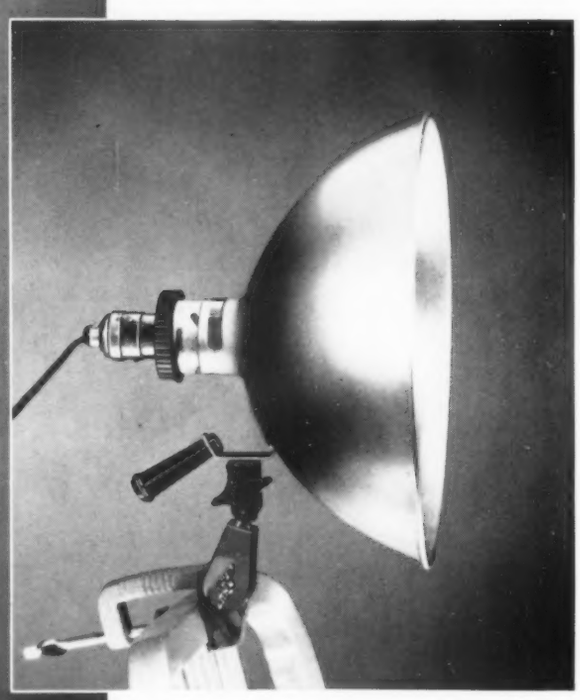
New Standlight Unit—Here's real photoflood equipment, especially if you shoot both movies and "stills."

The new Kodak Vari-Beam Standlight (at left) adjusts with a twist of the wrist—to yield a wide beam for still-camera shots, a fairly narrow beam for movies, or a very narrow beam when you want semi-spotlight effects. Its 12-inch reflector has a semi-matte, anodized aluminum surface—high in photographic efficiency—and accepts a No. 2 photoflood lamp. The broad base of the stand is made of heavy drawn steel, weighs $4\frac{1}{2}$ pounds, and provides excellent stability. The telescoping aluminum column adjusts readily from 3 feet up to $5\frac{1}{2}$ feet; a thumbscrew quickly locks it in place at any desired point.

No burned hands, either; there's a convenient handle, well away from the reflector, for aiming. Alongside the handle, an easily gripped clamping knob holds the lamp in the chosen position.

All in all, it's a unit to see, next time you visit your Kodak dealer. It has a teammate, too (see below).

Clamps Anywhere—For the new Kodak Vari-Beam Clamplight, almost anything around



the house provides a serviceable support. Its capacious C-clamp readily grips chair backs, thick table tops, door edges, bedposts, the standard of the Kodak Vari-Beam Standlight—and, once it's put, *it stays put.*

Optically, it's the same as its companion unit—same efficient 12-inch reflector, same aiming handle and clamping knob, same variable beam feature (controlled by the fluted ring you see at the rear of the reflector). In addition, there's an extra angle adjustment. And the clamp is padded, too—so it won't scar any support you select. Examine it along with the standlight; you'll want both of them.

Two-In-One Case—Compact, useful, and inexpensive: that's the Projecto Case for the Kodaslide Projector Model 1A. Little larger than the projector, this sturdy, smartly designed case provides handy carrying means and full

protection—and, when the projector is in use, it furnishes a tilting device, to adjust the image vertically on the screen. A projector as good as the Kodaslide Projector Model 1A deserves a protective case—and this is it. The picture above shows how it's used during projection. And, by the way, there's also a fine Projecto Case for the Model 1, predecessor of the 1A.

400 Feet, 8mm.—The de luxe 750-watt Kodascope Eight-90 Projector now has a "big brother"—the Eight-90A. The new projector accepts all accessories and lamps used with the Eight-90, is equipped with the same high-powered Kodak Projection Ektanon *f*/1.6 Lens, but has capacity for 400-foot reels. (Because of the 400-foot capacity, it requires a different carrying case.) Ask your Kodak dealer to show this new projector to you.

Neutral Test Card—Exposure meter readings for full-color shots in artificial light are more reliable if you use a Kodak Neutral Test Card. It's an 8x10 card, both surfaces matte, carefully controlled to an 18 per cent reflectance on one side and 90 per cent on the other. Place the card in the scene, take meter readings from it rather than directly from the subject. Envelope of four cards, with instructions, $1 from your Kodak dealer.

More Packets—Early this summer, you heard about the Kodak Tri-Chem Pack—the radically new kit that provides developer, stop bath, and fixer in airtight, heat-sealed, metal-foil packets, all measured and ready to mix for immediate use.

So handy is the metal-foil packing for photographic chemicals in moderate quantities that several other Kodak items are already being issued in such packing. Kodak Blue

See Your Kodak Dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these pages. And in matters of general photographic information your Kodak dealer will be found to be soundly informed.

Toner, Kodak Sepia Toner, Kodak Chromium Intensifier, Kodak Farmer's Reducer, and Kodak Reducer and Stain Remover are no longer supplied in the old easily broken glass tubes. Each of these popular preparations comes to you in snug-sealed foil—fully protected against moisture and deterioration right up to the moment you break the seal.

Also available, in cartons of six packets, are Kodak Universal M-Q Developer and Kodak Universal Stop Bath.

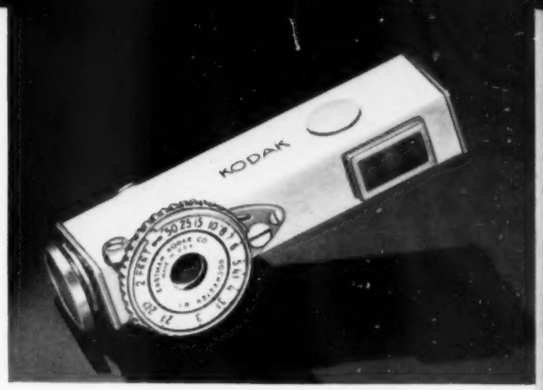
New Enlarging Aids—There are several new accessories available for your Kodak Precision Enlarger If you're doing work in color, four of them should be of particular interest.

First is a new *Kodak Filter Frame Holder,* to replace the old Tricolor Filter Holder. This attaches in place of the Safety Filter, and can be swung in or out below the lens.

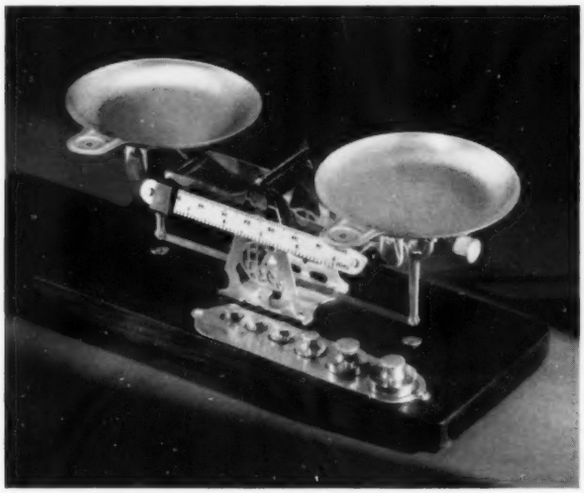
Kodak Filter Frames are neat square metal frames with a round center opening, and are designed to hold 3-inch-square gelatin filters. Because of their low cost, variety of types, optical quality, and superior standardization of characteristics, the gelatin filters are ideal for color work and exacting experimental work. Filters are easily inserted into the *Kodak Filter Frames,* which provide excellent protection and ease of handling.

A *Kodak Filter Frame File,* a handy file chest for twelve *Kodak Filter Frames,* is now also available; it includes six frames.

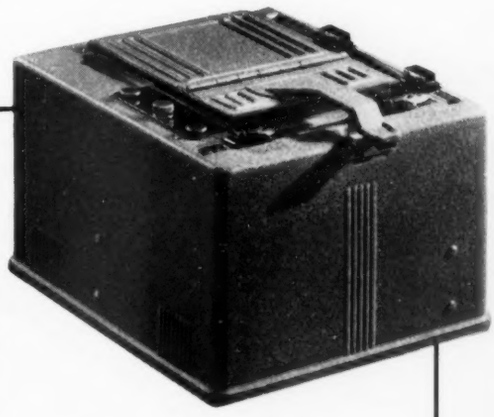
For those who use sheet film, a *Kodak Transparency Holder A,* to accommodate $2\frac{1}{4}$x$3\frac{1}{4}$ film, is available. This fits the Kodak Precision Enlarger A, and is a light-tight glassless film carrier with a built-in gray scale.



For Sharp Negatives—Accuracy in distance measurement is essential to sharp focusing. Rely on the inexpensive, military-type, split-field Kodak Service Range Finder (above). This compact instrument measures from 2 feet to infinity on a clearly marked scale, takes up only a tiny corner in your camera kit, and pays its way in critically sharp pictures.



IF you mix your own photographic chemicals, a set of Kodak Studio Scales is basic. They're handy, accurate—and available with either avoirdupois or metric weights and scales. The pans are stainless steel, the base is mahogany-finished, the weights are nickeled, and the whole unit is sturdily built. The price is moderate.



FOR efficient contact printing, a Kodak All-Metal Printer, Model 3, will stand you in good stead. This ruggedly built unit handles negatives up to $3\frac{1}{4}$x$5\frac{1}{2}$ and 4x5 inches—and has special film and paper guides for 35mm. strip printing. Margins are controlled by four independently adjustable margin masks, with illuminated masking scales and calibrated margin guides to facilitate setting. Illumination system is correctly designed to furnish uniform light, with center and edge illumination neatly balanced to eliminate the central "hot spot" that occurs in improperly designed printers.

FOUR DARKROOM AIDS

GOOD darkroom work can be done with elementary equipment, but much faster, more accurate, and far more pleasant work can be achieved when your laboratory is fully equipped. Here are four Kodak items (and there are many others) that will contribute materially to the quality and good cheer of your darkroom operations.

WHEN you're trying to turn out superior prints, automatic exposure timing makes a difference; and in full-color work, such timing is essential. The Kodak Electric Time Control, plugged into the circuit of your enlarger or contact printer, provides reliable timing from 1 second to 57 seconds—repeatable at will for exposures of uniform accuracy.

IN making enlargements, you often need both hands free for dodging. Plug the new Kodak Utility Footswitch into the circuit of your enlarger and contact printer, and you're all set. It's a sturdy, fully enclosed microswitch unit for any 110-125-volt alternating current. On top, a tiny neon safelight glows, so that you can promptly find the switch. Neat—and well worth its price.

Kodak

"*Flight*"—by Robert Murray, Plandome, N. Y.

ROBERT MURRAY, quick-thinking amateur, bags a duck with Kodak Super-XX Film. . . . Young Murray sighted the bird on a retaining wall one Sunday morning. While photographer and subject teetered on the wall, eyeing each other, Murray inched forward, constantly refocusing his camera. "Whoosh" went the powerful wings . . . "click" went the shutter—Bob Murray had shot a duck, at 1/500 and *f*/8.

Depend on famous **Kodak Super-XX Film** to stop fast action . . . offset poor light . . . increase depth of field. Supplied in rolls, packs, sheets . . . at your Kodak dealer's. Eastman Kodak Company, Rochester 4, N. Y.

"KODAK" IS A TRADE-MARK

KODAK VERICHROME FILM (rolls, packs)—fast, orthochromatic. For general outdoor use and for flash photography.

KODAK SUPER PANCHRO-PRESS FILM, SPORTS TYPE (sheets)—Kodak's fastest; for difficult shots under existing light.

KODAK ORTHO-X FILM (sheets)—top-speed ortho film. Popular for pictures of men because of pronounced ruddy skin effects.

KODAK PLUS-X FILM (rolls, packs)—all-round "pan" film. Extra speed, fine grain, excellent gradation.

Kodak

The House That Takes Pictures . . .

For more than 60 years a unique camera obscura has been amazing its many intrigued visitors by "taking pictures" of the countryside

By ARTHUR L. CENTER

A TOP THE BEACH cliffs in Palisades Park, Santa Monica, California, stands a round green building which for more than 60 years has been "taking" pictures of the surrounding country. No film is used, and no pictures ever are developed, but the results continue to amaze the public.

Climb the steps alongside the odd structure and enter the central room. Once Nick Neal, attendant and operator of the camera for the Santa Monica Park department, closes the door, things begin to happen. In the darkened room, natural color panoramas appear on the white circular table top before the eyes of the spectators. Slowly, as the table is adjusted and the crank turned, new and even more beautiful views of the surrounding area appear on the screen.

Except for the peculiar circular table in the middle, and an iron rod leading from a hole in the center of the conical ceiling to a wheel on the side of the wall, the room is empty.

Few visitors realize that this isn't a postwar miracle, and certainly not the camera of tomorrow. In fact, the *camera obscura* has a history that has been traced back to the ancient Greeks who knew of its phenomenon in 350 B.C. In those days, long before it was possible to take a picture, the camera did not have a lens, but Aristotle knew that images could be produced on the walls of a darkened room if a small opening on one side was made to permit passage of light.

It was Leonardo da Vinci who described the principal upon which the *camera obscura* operates today in one of his papers: "When the images of illuminated objects enter into a very dark chamber by a small round aperture, and if you receive these images in the interior room on a piece of white paper placed some distance from the aperture, you will see on the paper all the objects in their proper forms and colors, lessened in size and reversed. If the images come from a place lit by the sun, they will appear as if painted on paper."

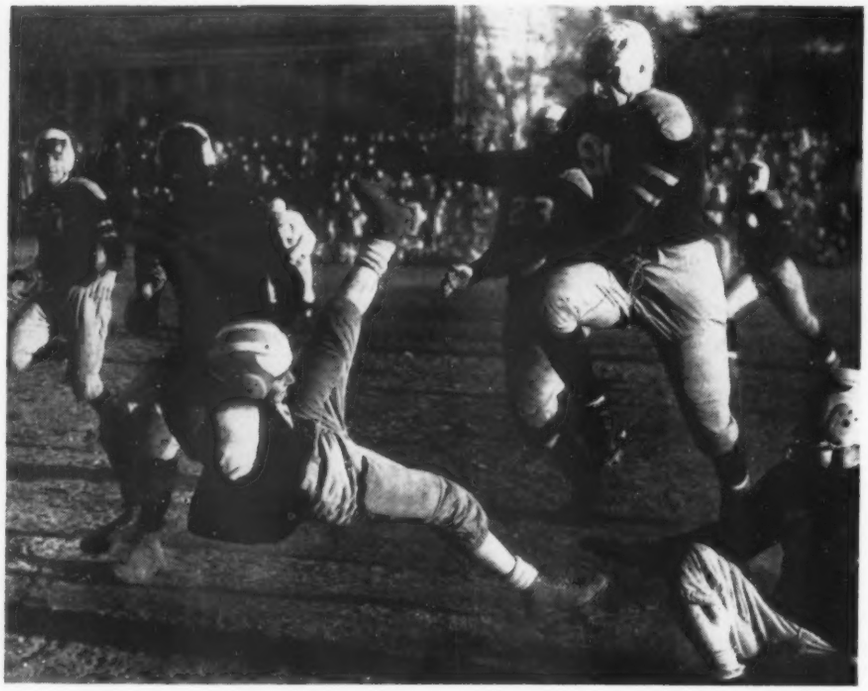
This discussion was written 300 years before the discovery of photography. In fact, the idea of photographing originates with the *camera obscura*. Scientists knew everything about obtaining an image in a dark box, but they did not know how to make that image permanent. In the meantime, up until its discovery, the camera was used by artists to secure a reduced image of a landscape scene for tracing. Astronomers also found it very practical for observing solar eclipse without danger of eye strain.

The late Robert F. Jones, an amateur photographer, was naturally fascinated by this phenomenon which also occurs with a

(Continued on page 88)

This odd structure is capped by a lens and mirror mounted in a revolving turret which can be rotated by the operator in a room below, and so scan the nearby streets and park.

In this darkened room underneath the revolving turret, spectators can see reflected on a white table top before them the panorama of the countryside reproduced in natural color.



Knowledge of the game and patience were responsible for this football action shot. The author, with camera set at 30 feet, caught this run which started from across the field.

By GIL FRIEDBERG
Boston Globe Staff Photographer

IT ISN'T alone the trigger-happy hunter who brings home the bacon; sports photographers are in the same class. The man in the deep woods who lets fly at anything and everything is bound to bag some sort of game, even if it's another hunter, and sports photography is full of the same sort of surprises.

As an illustration, look at the two basketball shots on the opposite page—John Sheehan of the *Boston Globe,* covering an interscholastic basketball tournament, tripped his back shutter in time to get the shot of a youngster flying through the air (lower photo). I was sitting alongside, but looking the other way. When I caught his flash out of the corner of my eye I turned as quickly as I could and shot almost immediately, "shooting from the hip," so to speak. I shot so fast I had no idea what was on the film, but it turned out to be pretty good (upper photo). Titled, "Pounding His Ear," it was picked up and used by the Associated Press, with Sheehan's picture, and sent throughout the country on their wirephoto network, and in addi-

HOW TO SHOOT SPORTS

Know your camera, know your game, be patient but lightning-fast on the trigger, trust a bit to luck, and don't spare the film — that's the formula

Patience was a factor in getting the shot (left) of Sox Manager Joe Cronin, Pitcher Joe Dobson, and Shortstop Johnny Pesky in the third game of the '46 World Series. The author (arrow, above) wanted to get a shot of Dobson (1), but other cameramen had the same idea and all was confusion. One lensman (2) already has his shot and two others (3) and (4) are taking theirs. The author kept backing away until an opening came and he took his shot (left).

tion won a trophy for first place in sports class in the Boston Press Photographer's Association 1946 competition.

Which all goes to prove something most press men will admit, and which ought to be good advice for the amateur who likes to take his camera along when he goes to sports events. Some of the best sports pictures are purely the result of luck—and being "trigger-happy."

Any amateur who wants to make good sports stuff should try to remember not to spare the film, for one thing. No good sports picture ever was made because the photographer sat on his heels and tried to analyze the action as the game progressed, trying to think two steps ahead of the play. Sports are too fast; the action breaks quickly and no one, not even the players involved, can have any idea of what a play will look like a split second after it starts. The only thing to do is shoot *everything* that looks good, then edit your negatives after development.

If any proof is needed of the split-second timing of professional sports photographers, and their instinctive feel for action, look at the three baseball pictures further along in this article. Three pictures, by three photographers, with only the slightest difference apparent in the angle from which they were made. Three men, working side by side, saw the same play and reacted almost simultaneously. Result: the three shots look almost as if they were printed from consecutive frames of a movie film, yet they were made with Big Berthas—5x7 Graflexes fitted with long lenses. Here is an example of the almost inflexible rule to shoot anything that looks like it might produce a picture. Three photographers shot, and the result was three pictures.

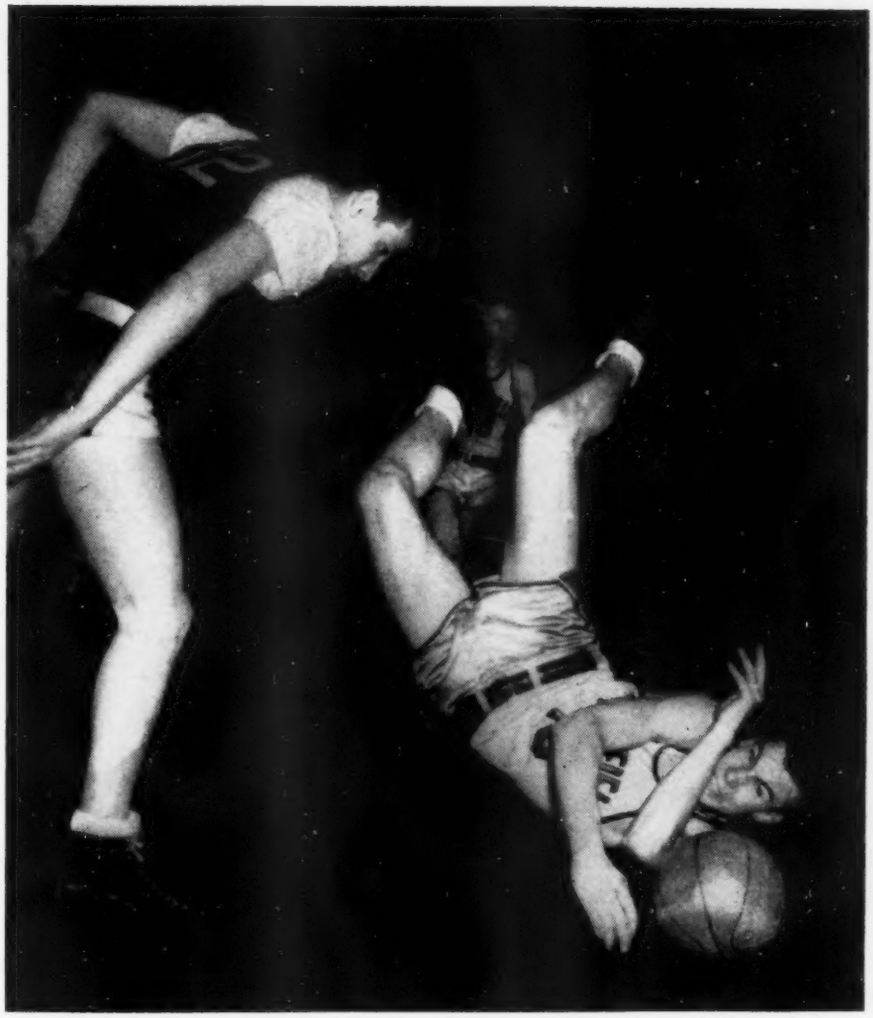
About football: Like all sports, it takes some knowledge of the game to cover it properly. Your camera is usually prefocused on a spot where you think, from your knowledge of the game, there *should* be a play. In baseball, when there is a runner on first, you naturally are focused on second base, for he *may* slide in on his ear. In football, if the teams are on the other side of the field, remain focused on about thirty feet, *not* on the scrimmage line. An end run will bring the action right up to you.

A good illustration in point is shown on the opposite page. Here is a schoolboy "upsy-daisy" or tripping the light fantastic. The player actually came across the field from the extreme right and not from the direction in which the camera is pointing.

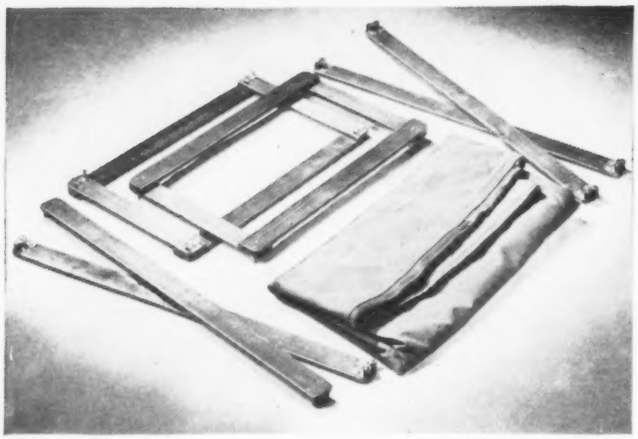
When he started his run and came up to within thirty feet of me, he was missed by two tacklers. It didn't look very good and I passed it. Besides, I already had two shots I knew were usable.

Just as he passed me, going full speed for the goal line, he was hit by a tackler. I barely had time to rack forward for a little closer focus, as he spun in the air, and I made the shot. It was one of those pictures that you get a "feeling" about. I knew I had something, but I had shot so fast I wasn't

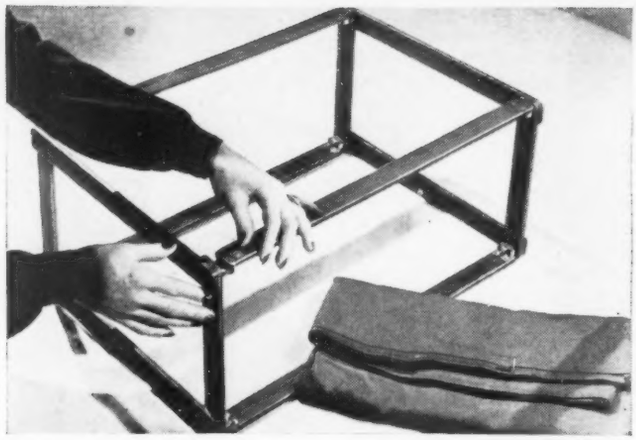
(*Continued on page* 159)



Luck and a quick trigger-finger pay off in sports photography. John Sheehan of the *Boston Globe* took the fine basketball action shot (below) at the Boston Garden Basketball Tech Tourney. The author, sitting next to Sheehan and catching the flash out of the corner of his eye, turned quickly, shot from the hip, and got the picture above titled "Pounding His Ear." It took first place in sports in a Boston press competition.



These wooden units convert a changing bag into an efficient portable darkroom. Parts which comprise frame and end are made from slatting; metal catches can be found at a hardware store.



Note that the corners of the stringers and the end frames have been sanded smooth so that the changing bag will not be torn by sharp edges. Roller catches allow a quick, easy method of assembly.

A PORTABLE DARKROOM

This easily built and inexpensive frame will convert your changing bag into an efficient photographic aid

By CLIFFORD G. SCHULTZ

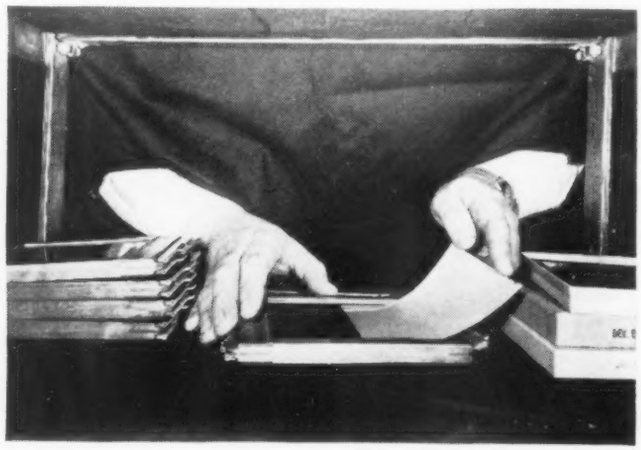
IN MY TRAVELS through the mountains of the Pacific Northwest and, for that matter, almost every place where good scenics are to be found, I always have included a changing bag as a part of my equipment.

However, after a day of climbing or tramping in the forest I invariably found myself too tired to be able to manage the impish actions of a changing bag. No matter how carefully I arranged the holders, film, and empty boxes, as soon as I started reloading, that bag would come to life and writhe, twist, and grow smaller and smaller. The result would be that the inside of the bag would soon seem a jumbled mass of tumbled holders, sheets of film, card board, paper, tinfoil, and box tops.

That all happened a long time ago, and I'm practically well now, so in memoriam to those who have gone stark mad trying to climb inside a changing bag, I would like to pass along this idea for a portable darkroom.

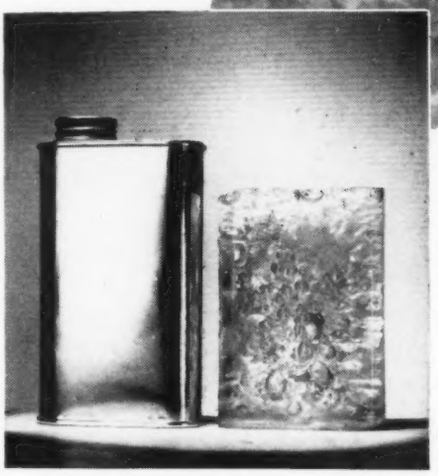
You will need a 16 foot piece of wooden slatting which is 1⅜ inches by ¼ inch, and 8 roller catches of the type you usually find on a card in a hardware store. Cut enough slatting to construct the two end frames which can be *(Continued on page 88)*

Wooden frame which supports the bag and keeps it from collapsing on your hands and impeding operations is erected inside of the bag. Assembly technique allows this to be done sight unseen.



Spacious and efficiently formed, the portable darkroom will put an end to your problems of coping with a changing bag. This view illustrates the amount of space which is available within the bag.

HOW THIS PICTURE WAS MADE

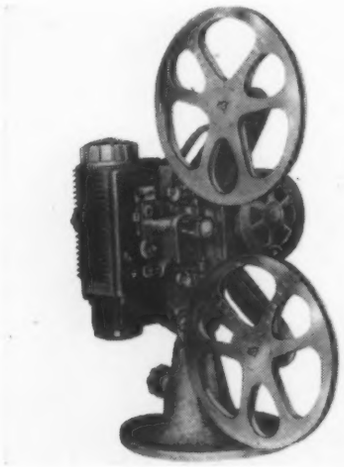


These shiny, tiny globules are air bubbles trapped in a small section of solidified plastics cement. The picture is by Frank T. Sokolik, a commercial photographer in Chicago.

THE IRRIDESCENT PRINT which appears above is a photographic study by Frank T. Sokolik, Chicago photographer. The subject material was a portion of the plastics block which can be seen with its container at the left. How the picture came to be made makes an interesting story—Sokolik had purchased some liquid plastics cement, and then placed it in storage. In attempting to use it at a later date he found that, because of a loose cover, the material had solidified. What he could see of the solid block seemed interesting, so he removed the metal packaging to find this crystal-clear section of gleaming plastics, bright with sparkling air bubbles, and well worth photographing.—

TRADE NOTES AND NEWS

A NEW 8-mm PROJECTOR is announced by Universal Camera Corp. with its Cinematic P-752 which is styled after Model P-750. Retaining the same features as the earlier model, such as a coated *f*/1.6 lens, 750-watt projec-



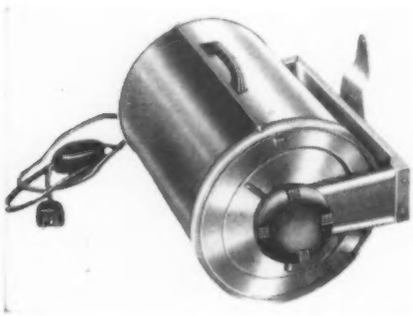
New model 8-mm projector has *f*/1.6 lens.

tion, and silent operation, the new model also features 400-foot reels, all-metal construction with sponge-rubber base, speed control, automatic pilot light, removable condenser, and built-in cooling system. The new Model P-752 will retail at $115.

A COMBINATION ENLARGING EASEL that is automatic and self-adjusting, and can be employed as a copying board to accommodate prints up to 11x14 inches, has been placed on the market by the Dor-Max Products, 1657½ Lyman Pl., Los Angeles, Cal. The base is made of plywood and grooved on the sides to hold metal border strips that slide horizontally and vertically. When the border strips have formed a ¼-inch border on the paper, they automatically stop in position. Write the manufacturer for complete information.

AN ALUMINUM SLIDE MOUNT that fits all standard projectors, available in two sizes—3¼x4 and 2x2, is introduced by the Emde Products, Inc., 4031 Elena St., Culver City, Cal. The new Protectochrome mounts have mountboard masks cut for 12 different sizes of transparencies and combinations. Packaged in boxes of 24, they are complete with aluminum frames, transparency masks, self-sealing adhesive tabs, transparent Kodapak covers, and tool for folding and sealing the flap. For further information, write the manufacturer.

A CYLINDRICAL SAFELITE has been designed and offered to the public by the Golden 'B' Mfg. Co., Inc. of Cleveland, Ohio. Three filters—green, red, and yellow—form a cylinder that revolves within a body of steel. These heat-resistant, unbreakable filters are moved into position for use by a knob, and

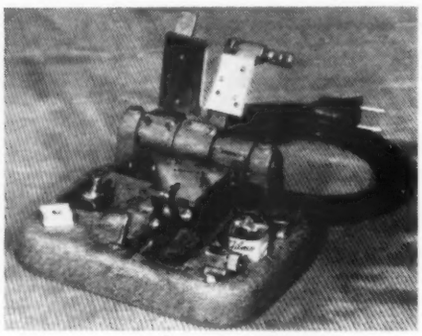


Three filters are available in this safelight.

are not affected by photo chemicals or light. The unit comes complete with a 6-foot cord, toggle switch, and recommended 15-watt bulb. For further information, write the manufacturer at 11300 St. Clair Ave., Cleveland 8, Ohio.

CUSTOM MADE cases have been designed to fit the Kodak Tourist camera, the Imperial Case Co., 115 Christopher St., New York City, announced recently. They are made of cowhide with a special water repellent finish, and lined with red velvet. The price, with shoulder strap, is $7.50.

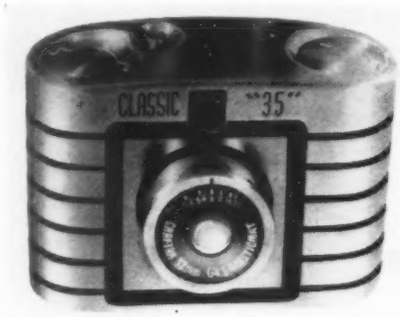
A HEAVY DUTY SPLICER for use in schools and film libraries is announced by Bell & Howell Co. The new combination 8 and 16 mm Semi-Professional Splicer shears both ends of the film diagonally and applies pressure to the film ends while they are being cemented. The right-hand shear blade permits scraping the emulsion from the right-hand film end,



Splicer shears both ends of film diagonally.

and a gauge block sets the scraper blades at the proper working depth. Write the manufacturer at 7100 McCormick Rd., Chicago 45, Ill. for further information.

A MINIATURE CAMERA has been announced by Craftsmen's Guild, 6916 Romaine St., Hollywood, Cal. The new Classic 35 takes single-frame 35 mm exposures, and is of aluminum construction with all winding keys and push buttons recessed. The camera has a coated 32 mm *f*/4.5 lens with fixed focus. The lens stops down to *f*/22 and takes Series V filter



All keys and buttons are recessed in new camera.

holders. A lens cover is furnished. The between-the-lens shutter has a speed of 1/50 sec. and a time-exposure socket. Some of the features include a double-exposure prevention device, a film counter, and an arrangement for synchronized-flash photography. The camera takes up to 72 exposures on a roll of film; up to 40 exposures on a 20-exposure roll of color film. A special flash unit will be made available later. Price of the camera is $29.50, including tax.

A PORTABLE SPEED LIGHT has been introduced by the Buckley Mfg. Co. with its new Buckley Speed-lite Model J-2 which weighs 10 pounds. The unit employs 2 chargeable bat-

New speed light unit weighs ten pounds.

teries and can be used with all synchronizing systems such as mechanical, solenoid, and built-in synchronized shutters. The charger is included with the unit. The flash duration is 1/8000 sec. with a 6-second interval between flashes. The price, with the G-E sealed beam flash tube, is $189.50 plus tax. Write the manufacturer at 1117 N. McCadden Pl., Hollywood 38, Cal. for complete information.

TWO MULTIPURPOSE REFLECTORS which may be adjusted to provide flood or semi-spot lighting are being introduced by Eastman Kodak Co. The Kodak Vari-Beam Standlight, and the Kodak Vari-Beam Clamplight are 12-inch reflectors with built-in lamp socket which, when rotated, will change the angle of light. They are adjustable from a wide beam for over-all illumination to a narrow spotlight-type beam for highlights and special effects. The former model is mounted on a telescoping column and sells for $15; the latter is equipped with positive C-type clamp and is priced at $9.50.

NEW LIGHT EQUALIZER assemblies now are being delivered by Burke & James, Inc. The new units are interchangeable on the 4x5 and 5x7 diffusion-type Solar enlargers now

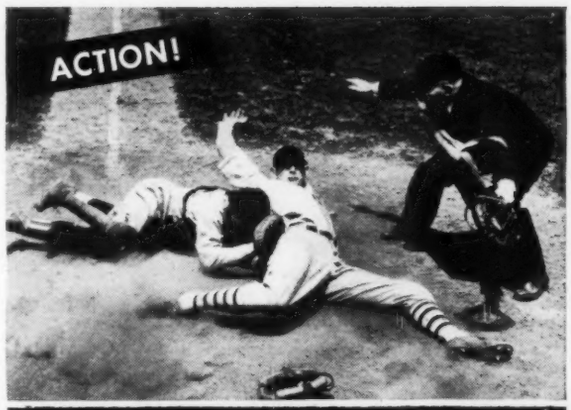
Exposure time is shortened by light equalizer.

being used, and will be standard equipment on all new Solar diffusion enlargers. The unit consists of two circular sheets of glass, one full frosted surface, and the other a graduated frosted surface. Exposure time is shortened and a more even distribution of light is obtained. The new assembly is available at $3.75.

A NEW SYNCHRONIZER operating independent of the cable release is being introduced by King Sol Research Corp. Made especially for cameras with Alphax shutters, this synchronizer is available for the Ciroflex and Argoflex cameras, and features a micro switch which trips the shutter. There are no adjustments to make as the units are pre-synchronized at the factory.

AN AUTOMATIC PORTRAIT CAMERA that uses a magazine which holds 100 feet of 70 mm film, is now being manufactured by Photographic Products, Inc. of Los Angeles, Cal. The new Beattie Portronic takes 325 pictures, size 2½x3½ on a 100-foot roll; and a divided 4x5 back can be used along with a focusing groundglass by replacing the magazine. The reflex-type finder makes it particu-

(*Continued on page* 160)



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1948 GRAFLEX PHOTO CONTEST

62 PRIZES

TOTALING

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Get in the "swim" again this year—and *you* may come up with one of the prizes! This new contest has two unique divisions: the *Action Division*—open to spot news and action pictures of people, sports, candid shots and other scenes of activity (see photo upper left) . . . the *Feature Division*—includes illustration, portrait, pictorial, and general salon work (see lower photo). More chances to win! Enter now! Contest runs from September 1 to December 1, 1948.

CLASSIFICATIONS

A. Teen-agers — all who will not have reached their twentieth birthday by December 1, 1948.

B. Non-professionals — all who earn less than half their income through the sale of their pictures.

C. Professionals — all who earn the major part of their income through the sale of their pictures.

Color Class — open to all of the above three groups of photographers.

Each of the three classes, A, B, and C are subdivided into Action and Feature.

PRIZES

A	Action Division	Feature Division
1st	$150.00	$150.00
2nd	100.00	100.00
3rd	50.00	50.00
10 Honor Awards (5 in each division) — $10.00 each		
B		
1st	$350.00	$350.00
2nd	200.00	200.00
3rd	100.00	100.00
10 Honor Awards (5 in each division) — $25.00 each		
C		
1st	$350.00	$350.00
2nd	200.00	200.00
3rd	100.00	100.00
10 Honor Awards (5 in each division) — $25.00 each		
COLOR		
1st	$350.00	
2nd	200.00	
3rd	100.00	
10 Honor Awards — $25.00 each		

Special Press Award — $300.00 — open to all groups. Enter any photo published in a newspaper or magazine between Oct. 1, 1947 and Dec. 1, 1948.

Note: Only pictures made within the above dates, with a GRAPHIC, Graflex, Crown or Century camera, anywhere in the world, are eligible in the contest.

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WHO'S WHO

News & Comments about Photography and Photographers

Conducted by
H. P. SIDEL, director
of THE SCHOOL OF MODERN PHOTOGRAPHY

Most photographers are pretty "regular guys". Our stars at SMP will go a long way to help a student — it pays off so big in the student's progress. For example, take our location director, BOB ROCKS, whose outstanding work was headlined in the N. Y. World-Telegram, recently.

Bob spends days looking over scenic spots to get interesting, exciting shots. He studies the lighting, colors, backgrounds — takes several shots himself to point up the possibilities. On "location day", our location unit is packed with gear (below), our chartered buses load up with as many as 90 students and models, and we're off! Out on location, whether it's Jones Beach (see right) or any of

many scenic areas around New York, Bob's always ready to help. Sounds like pleasant work — and it is. There's a lot of good, sound photography learned in these jaunts, because they're very practical.

• Photo-Phenomenon

Apparently GEORGE MARIN's success in Montreal is even more sensational than I thought.

This year's earnings, he writes, will top '47 by 50%! He's in constant demand by local business, educational and civic leaders. At left is one of Montreal's leading industrialists—typical of Marin's distinguished clientele. George credits a lot of it to "my recent schooling at SMP". One proof of his high regard is the "Gradué de School of Modern Photography" appearing on his stationery. Lately, he proved it again. Needing an assistant, he hired an SMP grad, Miss JOIE McKINNEY. He says, "She's so good we've raised her salary already!"

• Mail Bag

Good news from Watertown, N. Y. DON SIMONET's studio is growing so fast, he's thinking of another! And 3000 miles away, HAROLD ADAMS, Salt Lake City SMP-er, is building a local reputation — fast! A school had to hold up its yearbook until he found time to take the pictures.

On the new job front, BOB MULLIGAN has landed a fine post with International News Photos. And MARK WARREN writes that he's joined the staff of Harry A. Carlson who "shoots" many of Cincinnati's most prominent personages.

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NOTES ON THE PICTURE SECTION

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"Sugar Chile" Robinson is a miniature edition boogie-woogie pianist whose vaudeville act has been filling the house wherever he has played. His portrait, reproduced this month, is the work of Paul Berg, staff photographer on the *St. Louis Post-Dispatch*, whose intelligent and sensitive camera work for that newspaper has been noticed and commended by perceptive critics throughout the country. Berg planned this shot to emphasize the smallness of "Sugar Chile" and to catch his piano style at the same time. The camera was placed on the treble end of the keyboard to foreshorten high keys and contrast them with the size of Robinson's hands. He used a 4x5 Speed Graphic, Ansco Superpan Press film, and an exposure of 1/200 at *f*/32. Lighting consisted of three synchronized G-E No. 5 flashbulbs; one diffused at camera, one at 45 degrees to the front, and one at 45 degrees to the back.

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Sol Libsohn, a member of the camera unit of the Standard Oil Company of New Jersey, is responsible for the picture made in the yards of the Sun Shipbuilding Co. His unique shot ties together man and material, yet is a step beyond a mere documentary scene. The camera used was a Speed Graphic; exposure was 1/25 at *f*/22, Eastman Super-Panchro Press, Type B film.

PAGE 67

The striking industrial scene which appears on this page is the work of Elmer J. Staab of the *Milwaukee Journal*. Made at the A. O. Smith Corporation in Milwaukee, the photograph is an example of framing for effect, and of pointing up a center of interest. Staab used a 4x5 Speed Graphic and Ansco Superpan Press film. The exposure was open flash at *f*/22, using three seconds of general room lighting plus five Wabash No. 2 flashbulbs on extensions.

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Chicago photographer Jack Fenimore caught this crying baby with a Graphic View camera and Ansco Superpan Portrait film, using an exposure of 1/25 at *f*/8. Lighting for the scene consisted of a 750 watt spotlight, and two floods. Occasion for the shot came about when the model, David Werkheiser of Chicago, was being photographed for file pictures to start him as a child model. Three "happy" views were made, and then came the deluge of tears, and the time for this particular shot.

The photograph of a child's dried teardrop was the conception of Viennese photographer, Alexander Niklitschek. The picture was made with a Zeiss Meiflex camera coupled directly to a Zeiss-Auflicht microscope with achromatic objective and eye-piece. The lens of the camera was not used for this exposure, the picture being taken through the optical system of the microscope. Exposure was 1/10 second, using the 35-watt light of a condensor type spotlight used in microscopy. Film was Agfa Micro-photographic, and the filter was dark green.

PAGE 69

Blue Monday was not a planned shot. Photographer Lee's wife was washing a few things in their Dallas, Texas home, using a small scrubboard. Lee noticed the texture of the soapsuds and thought it would make an interesting shot. One floodlamp was placed high and behind the subject, and another placed level with the subject and next to the camera, a 4x5 Speed Graphic. The exposure was 1/25 at *f*/11, using Ansco Superpan Press film.

Bachelor's Washline was made in the backyard of the photographer, James Lazaroff of Los Angeles, California. The effectively backlighted clothes were shot with a 4x5 Speed Graphic, at *f*/29, 1/25. A red filter and Defender XF-Pan film were used. Lazaroff, a young photographer, is developing an interesting style of his own.

PAGE 70

Sidney G. Bernard is well known in photographic circles in the state of New York, and has had his work exhibited regularly in salons. This particular print was taken at the Mineola Fair late in the afternoon. A rodeo was in progress within the canvas enclosure and a policeman, regularly assigned to the duty of watching the outside, had stepped inside to see the show. That was the signal for a bunch of youngsters to squeeze under the sides for a free look. Bernard used an Automatic Rolleiflex, Ansco Supreme film, and an exposure of 1/100 at *f*/11.

PAGE 71

John H. Neagle is a member of the photo department of the *Des Moines* (Iowa) *Register*, and nothing would be more natural for him to turn his camera to than the yearly Iowa State Fair and its glittering Midway. He used a 4x5 Speed Graphic and Eastman Super-Panchro Press Type B film. The exposure was 1 second at *f*/11.

PAGE 72

A modern dance group provided the inspiration for Alfredo Valente's odd group portrait which he has titled *Feet*. To make it in his studio, Valente used an 8x10 Eastman View camera with a 14-inch lens, and two floodlamps—one set at 5 feet from the subject, and one at 9 feet. The exposure was 1/10 at *f*/16 on Ansco Triple S Pan film.

The two prints which appear at the bottom of the page are the work of Sol Libsohn and Gordon Parks, both members of the camera crew working under Roy Stryker of the Standard Oil Co. of New Jersey. Parks used a Rolleiflex, and Ansco Supreme film. His exposure was *f*/8 at 1/100. Libsohn used the same type of camera and film, and his exposure was identical.

PAGE 73

A moment of unconscious humor was immortalized by Standard Oil's Libsohn in his portrait of a trucker taking time off. For this shot the photographer used a Speed Graphic and Eastman Super-Panchro Press, Type B film. The exposure was 1/10 at *f*/32.

PAGE 74

In a successful attempt to get this new angle on a commonplace shot, Howard Sochurek of the *Milwaukee Journal* placed his subjects on chairs and his camera on the floor. In making it, he used a 4x5 Speed Graphic and Ansco Superpan Press film. Three Press 40 flashbulbs were used, placed at intervals 120 degrees apart and at about 8 feet above the floor. The exposure was 1/200 at *f*/22.

Popular Photography — William C. Rhodes

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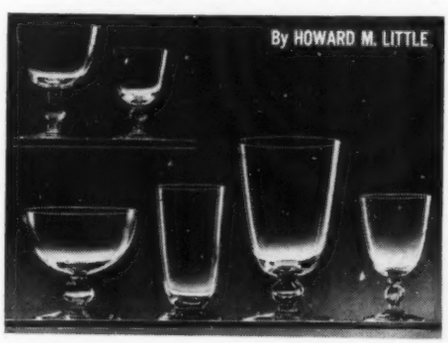
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A Portable Darkroom

(*Continued from page* 82)

seen in the first photograph. These end frames are 8 inches by 16 inches in size. Cut four stringers, which are 21½ inches long, and mount a roller flush with the end of each piece. Install the spring catch on each corner of the end pieces approximately ⅜ inch down from each corner, so that when the stringer is attached, as in the photograph at the upper right of the first page, it will come flush with the corner.

You will find that ½ inch brads and glue can be used to fasten together the strips which comprise the end pieces. To save wear and tear on the changing bag, you may decide that it is a wise idea to saw a tiny bevel on the edges of the stringers and end pieces. These may be sanded round, and the slatting then stained with mahogany and covered with floor wax to keep it clean, attractive, and moisture resistant.

This frame is designed to be assembled inside a changing bag, and can be put together in about a minute. As you can note in the last picture, it supplies a considerable amount of room for work which has to be done inside the changing bag.—

The House that Takes Pictures

(*Continued from page* 79)

person's eye. It was while he was traveling in Europe in the 1880's that he saw the *camera obscura* in use and got the idea for this peculiar development. Similar to the periscope on a submarine or a reflex camera, his camera works on the mirror-lens combination.

Light enters the building through the porthole and strikes a mirror tilted at a 45 degree angle in the revolving turret which is turned by the gears. It is reflected through a 100-inch lens to the screen below.

Jones encouraged the city to appropriate the necessary funds and the building was erected along the beach in 1890. Violent waves due to storms threatened to wreck the structure, however, so it was moved to its present location atop the cliffs in 1903. The mechanism is remarkable when one realizes that after 60 years it still has all its original gears, lens, and other parts.

Besides offering guests scenic views of Catalina Island, downtown Santa Monica and the Palisades, the "seeing eye" sometimes unexpectedly provides them short moving dramas of humor, suspense, and love. Neal likes to relate the Hitchcock-like thriller of a robbery which occurred in the park. Unaware of the invisible witness, a man actually was seen picking the pocket of a sleeping sailor on the grass. Help was summoned and the man was apprehended shortly after the crime.

Neal also tells the story with a smile of the woman who saw her husband getting a traffic ticket for parking across the street, and of two teen-agers being heckled by high school boys while applying their makeup in a weighing scale mirror.—

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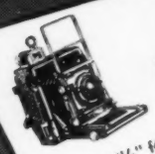

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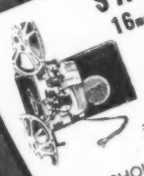

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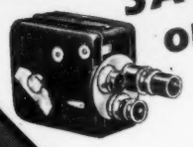

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KEYSTONE K40, Magazine, f2.5 coated, New	116.50
CINEMASTER II, f1.9 coated, L.N.	49.50
B & H SPORTSTER, f2.5 coated, New	102.61
MAGAZINE CINE KODAK 90, f1.9, exc.	132.00
KEYSTONE K22, f1.9 coated Wollensak, New	99.50
BRISKIN, Magazine, f2.5 coated Wollensak, L.N.	57.50

8mm PROJECTORS

KEYSTONE R8, 500 Watts, L.N.	49.50
KODASCOPE G, 750 Watts, Case, L.N.	89.50
REVERE 85, 500 Watts, New	120.00
AMPRO A8, 500 Watts, Case, L.N.	110.00
AMPRO A8, 500 Watts, Case, New	168.00
KEYSTONE K108, 750 Watts, Cordomatic, New	138.50
KEYSTONE K108, 750 Watts, New	89.50
KODASCOPE 8-33, 500 Watts, New	78.00
KEYSTONE R8, 500 Watts, New	74.50
B & H FILMOMASTER 400, Case, New	187.50
KEYSTONE C18, 300 Watts, New	34.50
DE JUR, 750 Watts, L.N.	98.50

New Kodaks! No Waiting

Immediate Delivery!

KODAK REFLEX, f3.5 coated, built-in flash, E. R. Case	137.92
MEDALIST II, f3.5 coated Ektar, coupled R. F., built-in flash, case	312.50
FLASH BANTAM, f4.5 coated, built-in flash	57.72
TOURIST 620, 2¼x3¼, f4.5 coated, built-in flash	71.00
KODAK 35, Coupled R. F., f3.5 coated, built-in flash	86.58
KODAK 35, f4.5 coated, built-in flash	$57.72

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3¼ x 4¼ Pacemaker SPEED GRAPHICS

with f4.7 coated Ektar Lens in Supermatic X Shutter
Brand New **Postpaid 205.15**

BRAND NEW REVERE MOVIE EQUIPMENT

16mm Magazine Turret Camera with f2.5 coated Woll. Lens	$152.50
with f1.9 coated Woll. Lens	187.50
16mm Magazine Camera with f2.5 coated Woll. Lens	127.50
with f1.9 coated Woll. Lens	155.00
16mm Sound and Silent Projector with 750 Watt Lamp	287.50
Model 88, 8mm Camera with f2.5 coated Woll. Lens	77.50
Model 99, 8mm Turret Camera with f2.8 coated B & L Lens	110.00
Model 60, 8mm Magazine Turret Camera, f2.8 coated B & L	152.50
Model 70, 8mm Magazine Camera, f2.8 coated B & L Lens	127.50
Model 85, 8mm Projector with 500 Watt Lamp	120.00

NEW GRAFLEX CAMERAS

(shipped postpaid)

2¼x3¼ CROWN GRAPHIC, f4.5 coated Ektar lens in Supermatic Synchro Shutter	185.15
2¼x3¼ PACEMAKER SPEED GRAPHIC, f4.5 coated Ektar, Supermatic Synchro Shutter	221.25
4x5 PACEMAKER SPEED GRAPHIC, f4.7 coated Optar, Graphex X Shutter	206.90
2¼x3¼ R.B. GRAFLEX B, f4.5 coated Ektar, F. P. A.	157.50
3¼x4¼ SUPER D GRAFLEX, f4.5 coated Ektar, built-in flash synchronization, auto diaphragm	244.80
4x5 SUPER D GRAFLEX, 7½" coated Ektar, built-in flash synchronization, auto diaphragm	259.35

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Your penny is worth a half a buck
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TEAR OUT THIS AD AND MAIL IT WITH YOUR ORDER NOW.

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8 mm Kodachrome Regular $4.14—Magazine.. $ 4.81
8mm Kodachrome 100' roll, for Bolex H-8.... $15.47
8mm Super-X 100' roll, for Bolex H-8..... $ 9.95
8mm Ansco Hypan $2.76—8mm Kin-O-Lux B&W ..... $ 2.40
16mm Ansco Color 100', Daylight or Tungsten. $ 9.96
16mm Ansco Hypan or Triple S Pan 100'..... $ 6.63
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FILM PACKS
3¼x4¼, $1.65—9x12, $1.76. Plus X or Double XX.

CUT FILM
Defender XF Pan or Arrow Pan—24 sheets
2¼x3¼, $1.32; 3¼x4¼, $1.92; 4x5, $2.58; 5x7, $4.23

COLOR FILM
35mm Kodachrome—20 ex., $3.32; 36 ex..... $5.25
828 Kodachrome $1.82
35mm Ansco Color 20ex. $2.04
120 or 620 Ansco Color $1.37
120 or 620 Kodacolor $1.92
116 or 616 Kodacolor $2.20
127 Kodacolor $1.65
Prepaid orders of 3 or more shipped postpaid.

LENSES
35mm Wollensak F3.5 Tele—Surplus, Focusing .... $ 34.95
161mm Kodak Anastigmat F4.5 in Barrel, w/Click Stop Diaphragm—Surplus ..... $ 34.95
6" Bell & Howell Eyemo F4.5 in C Mount ..... $ 80.00
50mm Zeiss Sonnar F2, for Contax—German Coating A super value! $100.00
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It's a deal—BUT A DEAL!
L N. Leica G, F2. Summar, w/case, new 105mm Pam Britar ctd, Leitz Sunshade.
A $400.00 value, but LOOK..... $249.95
Who's gonna be FIRST?

It's Another Deal
Equal to new Argus C-3, w/case & Flash attachment, and NEW Morton Magnifar Tele, ctd. $125.00 value, but it's only $99.50. ACT FAST.

PERFEX 55 & Case Wollensak F2.8 ctd Lens (Shelf-Worn) CLEARANCE $66.00

THE BEST BUY IN THE BOOK!!
5x7 Speed Graphic, built-in back shutter synchronization, with new 8½" Kodak Commercial Ektar F6.3, ctd, in Acme Synchro Shutter (Lens Alone is $176.88), FPA, and six new double cut film holders $250.00
THE FINEST BANQUET AND WEDDING CAMERA VALUE WE'VE EVER OFFERED.

16mm Mag. Kodak F1.9 ctd, w/Case $149.50
Cannot be told from new—PERFECT, BUT PERFECT
4½" Condensing Lenses (Seconds) $1.95

NEW KODAK CAMERAS
Kodak 35 w/RF, $86.58. Carrying Case ..... $ 10.00
Kodak Reflex, F3.5 ctd, w/Case $137.92
Kodak Tourist, F3.5 ctd, $71.00—Ev. Case .... $ 10.00
Kodak Flash Bantam, F4.5 ctd, $57.72—Case.. $ 8.00
Kodak Medallist II, F3.5 ctd, w/Case $312.50
Kodak Duaflex, Flash Shutter & Shield..... $ 13.49
Kodak Brownie Reflex, Synchro Model ..... $ 9.49
Kodak Baby Brownie Special ..... $ 3.16

NEW ARGUS CAMERAS
Argus C 3, F3.5 ctd, Flash, & Case $74.71
Argus 21, F3.5 ctd, Flash Shutter & Case $58.08
Argoflex, F4.5 ctd, & Case—NEW METAL BODY. $69.63
Argus A 2, F4.5 ctd & Case $37.58

NEW MOVIE EQUIPMENT
Kodak Magazine 8, F1.9 ctd $145.83
Kodak Magazine 16, F1.9 ctd. $175.00
Kodak Model 25, 8mm, F2.7 ctd..... $ 64.17
Kodak Combination Case for Mag. Cameras.. $ 23.50
Revere 8mm Model 87, w/F2.5 ctd ..... $ 77.50
Revere 8mm Magazine Model 70, w/F2.8 ctd.. $127.50
Revere 16mm Mag. Model 60, w/F2.5 ctd..... $127.50
Keystone 16mm A-7, F2.5 ctd ..... $ 74.50
Kodascope 8-33 Projector, 500 watts..... $ 78.00
Revere 8mm Projector, 500 watts $120.00
Keystone 8mm R-8 Projector, 500 watts..... $ 74.50
Keystone 16mm K-160 Projector, 750 watts $119.50

MOVIE ACCESSORIES
Focusing Finder for 8mm Kodak Magazine ..... $ 21.58
Focusing Finder for 16mm Kodak Magazine..... $ 25.08
38mm Kodak F2.5 ctd Tele for 8mm Mag. ..... $ 56.58
63mm Kodak F2.7 ctd Tele for 8 or 16mm Cine-Kodak Magazine Cameras ..... $ 75.83
25mm F1.1 Kodak Cine Ektar Lens, ctd $233.33

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CAMERA CLUBS

Denver Council Visits Lowry Air Base Photo School

The wish of many a photographer came true recently for a sizeable group of *Denver Council of Camera Clubs* members and their guests, when the assemblage of around 250 persons enjoyed a conducted tour through the Air Force's Lowry Air Base Photo School near Denver. (Editor's note: This is said to be the world's finest photographic school—any bleats from you alumni of the Signal Corps or the Navy?)

Just so some of the rest of you can have at least a small idea of what a wonder spot the Lowry lab is, here's a condensed and incomplete inventory of the establishment, as culled from *Denver Council's* "Photogram:"

Three-story building, spotlessly clean. Lines of fancy contact printers, developing machines, film-dryers, banks (!) of enlargers. Huge vats for the mixing of developers and hypo, cameras for making negatives from positive prints, movie-processing equipment which takes the exposed film in one end and pushes it out all ready for projection at the other. Complete lighting and studio equipment for making indoor still shots. Continuous-strip aerial pictures, maps, mosaics. An aerial map of Denver so complete and so sharply-detailed that some of the visitors could actually pick out their homes on it. When you learn about how Uncle Whiskers does himself so proud on a setup like Lowry's, it almost makes it seem worth while to pay that blankety-blank excise tax on photographic equipment. *Almost*, that is.

Want to Exchange Bulletins

The *Harrisburg* (Pa.) *Camera Club* is particularly desirous of exchanging its monthly publication "Snapshots" for copies of the bulletins put out by other clubs anywhere. Correspondence concerning this matter should be addressed to the club president, Silom Horwitz, at 3720 Derry St., Harrisburg, Pa.

Ohioans Reorganize

Now affiliated with the Butler Art Institute, the recently-formed *Youngstown Photographic Society* has been organized to succeed the Youngstown Camera Club, it is learned. The group holds semi-monthly meetings at the Institute, where headquarters are maintained, and several outdoor projects were put on during the warm weather when the gallery was closed. President of the club is John J. Holland, 525 Dollar Bank Building, Youngstown 3, Ohio.

National Club Makes Progress

Offering an increasing variety of services to members, the *National Camera Club* appears to be making definite headway under the guidance of its director and sole officer, John C. Bobbitt. In a recent issue of the club's "Newsletter" it is pointed out that the absence of a regular staff of officers results simultaneously in prompt action and in the guidance of club affairs by the will of the majority of members. By means of mailed ballots and suggestions, members from all over the country get their individual ideas across to Mr. Bobbitt in no uncertain terms, the ideas being acted upon promptly. Any amateur photographer is eligible for membership, and if you are interested you can reach Mr. Bobbitt at 544 Brandon Place, Cliffside Park 11, N. J.

We Hear . . .

THAT after a successful first year of existence, the *Central Florida Camera Club* has changed its name to *Orlando Camera Club*. Incidentally, the Floridians have a pretty good system of awarding print ratings. They import a panel of three judges, who hash the entries over, one by one, for the edification of the entire group. Then the clubbers themselves vote on the prints following the discussion. Secretary of the group is F. W. Trembley, Box 349, Orlando, Fla.

During the enforced absence of their regular editor, Dr. R. A. McGinnis, members of *Woodland* (Calif.) *Camera Forum* have been learning to appreciate all the good work the doctor has been doing in getting the sheet thrown together. Hope Mrs. McGinnis is entirely recovered as you read this, Doc, and that you'll again be writing the copy. Not that your fellow members aren't doing all right, but we miss your professional (editorial) touch.

General Electric's Glen Anderson is getting around to many a camera club meeting here and there these days, telling the folks how to light interior shots and testing their meters for them. Hardly seems like a decade has passed since Glen was behind the counter at Central Camera in Chicago, selling us an enormous old 8x10 view camera which had a bellows like a deluxe model Hohner accordion. We bought it, sans lens, for fourteen bucks, found it was hardly the thing for candid shots of our first-born, and got our money back from Gracious Glen within the week. Well, Glen has gone onward and upward, so have prices, and mebbe we have, too. Think so?

New president of *Shorewood* (Wis.) *Camera Club* is A. C. Klein. Mailing address remains the same—Box 1906, Milwaukee 1, Wis., and meetings are held at the Shorewood Auditorium.

Well, the car's all packed for our annual frantic outing, and as we put this column into work and step into the driver's seat we feel that everything's in readiness for a successful jaunt—film stored in the hot glove compartment, movie camera not loaded as yet, flashbulbs packed somewhere out of reach, back shutter of the Graphic closed so we'll shoot blanks with it, tripod in the back seat where the three boys will have it completely dismantled after the first five miles, a set of weak old batteries in the flashgun. Want to bet that the only pictures we'll bring home will be the box-camera efforts of the oldest son?

The deadline comes at the darndest times! —*Whit Hillyer*

the new fR

"SPECIAL" MODEL 2

DEVELOPING TANK

FOR ROLL FILM

Here at last for amateur and professional alike is a home developing tank that outranks any other in the field for sheer quality and number of features.

The new FR "Special" Model 2 was developed from three distinct and different kinds of plastics. Its shiny glass-like surface resists the action of all chemicals. It's impervious yet, at the same time, is so tough and resilient *every part is unconditionally guaranteed against breakage.*

Adjustable to any size roll film—from 35 mm to No. 116, the FR "Special" Model 2 loads *from the inside*—and, most important, can be loaded while wet.

With all its features, its guarantee against breakage and its ease of use, the new FR "Special" Model 2 costs only $3.45 including federal tax. And it comes to you complete with illustrated instruction book and practice film.

See the new FR "Special" Model 2 Home Developing Tank at *your* photographic dealer's today.

if it's fR it's first rate!

NEGA-FILE

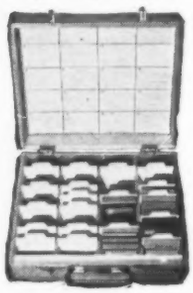
AIDS FOR THE TOP-NOTCH FAN

DE LUXE No. "20"

Our NEGATIVE FILES, for both amateurs and professionals, are equipped with approximately 100 Glassine Envelopes, an Index and Visible Numerical Guides from 10 to 100 (capacity of each File is 300 Envelopes with exception of Nos. 18 and 20 which are 600 and No. 24 which is 900.) • Each envelope printed for data record of exposure, etc.; excepting envelopes for strip negatives • Envelopes, converted from high grade white glassine stock especially for photographic filing purposes, permit view of negative without handling • DeLuxe models of solid well-seasoned stock and varnished in natural wood finish available at prices listed below. One of these will solve your negative filing problem.

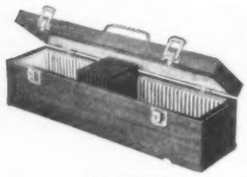
Film Nos.	File No.	List Price	Re-fills	Enva. Per c
35 m., 828 and 128	"35"	$2.70	$0.90	$0.80
120, 620—2¼x3¼ negs	"20"	2.70	.95	.85
120, 620—2¼x2¼ negs	"24"	2.75	.95	.85
620—strips of 3—2¼ sqs. or 4—2¼x1⅝	"22"	3.00	1.35	1.05
541, 542, 122, 522	"16"	2.85	1.05	.90
124, 118, 518, 116, 616	"18"	3.00	.95	.85
523 and 4x5 cut film	"45"	3.00	1.35	1.05
5x7 cut film	"57"	3.35	1.65	1.35
8x10 cut film	"810"	9.10	3.00	2.00

(Refills contain approximately 100 additional printed glassine envelopes, another Index and Visible Numerical Guides from 110-200 etc. Refills for Nega-Files No. 18 and No. 20 are printed to 600 and for No. 24 to 900.) Files and Refills are also available equipped with sparkling, transparent open-end sleeves.



SLIDE FILES for 2 x 2 and 2¼ x 2¼ and priced from $1.25 up are again available. For most home use the "Master" is well suited. This compact unit provides for the filing of about 650 Ready-Mounts or 250 Mounted Slides and Movable Subject Tabs provide for varying amounts of space for each grouping. Equipped with Removable Index, Valence for dust-proofing and sturdily constructed in the best traditions of wood craftsmanship, the "Master" is a joy to own and use.

"MASTER"
Natural Glossy Finish $4.45
Rich Walnut Finish 5.45



Unique in filing equipment for 3¼x4 LANTERN SLIDES is the Angle Groove Construction employed in these Walnut chests permitting view of slide without completely removing from slot. Fully equipped with Index, Numbers, and Brass plated Hardware in three sizes:

No. 34-50
No. 34-25 (one lock) capacity of 25 ..... $ 5.00
No. 34-50 (one lock) capacity of 50 ..... 8.00
No. 34-100 (two locks) capacity 100 ..... 10.00

You will find our FILM CHESTS, non-conductors of heat, to be ideal storage cases for Movie Film. Solid partitions always keep cans in upright position and felted compartments eliminate noise. Finished in Rich Walnut and equipped with Brass Plated Hardware-Lock, Handle and Mortised Hinges.

No. 200-12
No. 200-12 Capacity 12 8mm 200' Reels $4.25
No. 300-12 Capacity 12 8mm 300' Reels $4.50
No. 400 Capacity 8 16mm 400' Reels $4.95

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THE NEGA-FILE COMPANY
EASTON, PENNA.

Camera Club on Wheels

(*Continued from page* 59)

In addition to the frequent train stops at scenic vantage points, provision is made for picture-taking en route by the conversion of a baggage car into a shooting car. There are four shooting positions in the car with precautions taken so the overzealous won't fall out the open doors. This car rides directly behind the engine, giving the feeling that one is right in the cab with the engineer. It also affords an opportunity to make many interesting shots of the rear coaches as they snake their way around a curve or emerge from a tunnel.

Speaking of tunnels, a chap with a new camera and exposure meter experienced quite a bit of tunnel trouble on a recent outing. The train entered twenty odd tunnels within a half-hour period, and maybe you think he was not a busy man! After the train was through the first tunnel, out came the meter; just as he was adjusting the camera, the train was engulfed in the darkness of the next tunnel. On emerging, he began the same process all over again but with the same result. A less fervent fan would have given up after the second or third tunnel, but this one kept right on until the ninth tunnel when in utter exasperation, he left the camera settings as they were and fired away at the now-you-see-it, now-you-don't, landscape.

John R. Boaz, chief photographer of the camera club on wheels, is an engineer in the ceramics and printing machinery business when not engaging in photographic activities. His interest in picture-making goes back to days of the first World War.

The subject matter on these outings is by no means limited to railroad material. A recent excursion took the club to Wickenburg, Arizona, by nature a quiet, peaceful town surrounded by dude ranches. The citizenry had heard of the group's proposed visit, and as the train pulled into town they turned out on horseback and in old stage coaches and fringed-top surreys to greet the amazed and delighted camera enthusiasts. Everyone on board had an opportunity to ride, and those who felt a bit cautious about horseback riding were taken through the town in the stages and surreys. Needless to say, all this made fine film fare for the man with the camera.

After a tour of the town, the group was taken to the nearby Hassayampa Creek where the local gold miners gave the party an opportunity to do a little panning for the yellow mineral. There is an old legend about the Hassayampa that whoever drinks of its waters will never tell the truth again. One of the more doubtful members of the group decided it wouldn't hurt him and took a big swig, whereupon the local townspeople took it upon themselves to initiate him into the "Round-Up Club." Asked if he could ride a horse, he nodded in the affirmative and was promptly mounted on a hobby horse with the instruction to ride it. The crowd was ebullient! Not content with the show to this point, the citizens then transported the initiate to the local blacksmith for the club "branding." To the tune of a noisy forge he was blindfolded, chest bared, and then unmercifully branded with a piece of ice. A whoop and a holler gave proof of the effectiveness of this bit of tomfoolery. If the amount of film taken at Wickenburg was a criterion of enjoyment, everybody had a swell time.

One thing for sure—there is never a dull moment on these pleasant junkets. Take, for instance, the night the passengers were aroused by a woman's piercing shriek. All rushed in the direction of the sound, only to find that a lowly mouse was sharing the lady's berth. The mouse had found a paper bag containing part of a supper sandwich which had been brought from a restaurant for a midnight snack. Both the mouse and the lady were cured of midnight snacks from that night forward!

John M. Ferris, founder and organizer of the club, is a Pullman conductor by profession. His chief labor lies in the planning of itineraries and other details.

Numerous times during the year, the club gets together in a local auditorium for the photo contest and a showing of pictures made on previous trips. Contest entries are chosen by popular vote, and transportation certificates (free tickets for future trips) are awarded winners in each of the following classes: train, scenery, group, and engine. A spirit of fun and informality is prevalent at these gatherings, and during the showing of color slides and movies, there are humorous remarks and good-natured ribbing from which can be sifted much helpful criticism.

Appropriately enough, the club uses a

NATIONALLY ADVERTISED VALUES

35MM

	NEW	LIKE NEW
Argus A2 F:4.5, case	$ 37.58	....
Argus C-3 F:3.5, case	78.08	$ 56.50
Bantam, F:4.5	57.88	47.50
Bantam, Special F2		129.00
Bosley "B" F:3.2 ctd RF	55.90	....
Clarus, Woll. F:2.8 ctd	116.25	84.00
Contaflex, Sonnar, F:1.5		348.00
Kodak Ektar F:1.9, case		384.00
Kodak Ektra F:3.5, case		224.00
Kardon, F:2	306.25	189.00
Kine Exakta Biotar F:2	425.00	308.00
Kine Exakta Tessar F:2.8	258.00	198.00
Kodak 35, RF 5:3.5	86.58	68.00
Mercury II, F:2.7	82.50	38.00
Perfex "101" RF	39.99	28.00
Perfex DeLuxe, F:2.8	99.00	68.00
Retina I, F:3.5	93.00	68.00
Retina II, F:2.8 cpld. RF		148.00
Retina II, F:2	197.00	162.00
Robot 11S, Tessar F:2.8		78.00
Stereo Realist	162.50	....
Tenax II Sonnar F:2		154.00
Tenax II Tess. 2.8		123.00
Vokar II, F:2.8 latest	85.95	64.00
Welti, F:29 cpr		52.50
Zeiss Ikonta F:3.5, case	83.00	55.00
Voigtl' Vito F:3.5	69.00	....

LEICA CAMERAS & LENSES

	NEW	LIKE NEW
Leica D, Elmar F:3.5		$136.00
Leica F, Summar F:2		189.00
Leica G, Summar F:2		218.00
Leica III B Summar F2		258.00
Leica Standard F:3.5		74.00
Leica IIIC, Elmar F:3.5	$332.50	228.00
Leica IIIC, Summitar F:2	448.00	298.00
Leica IIIC, Xenon F:1.5	482.00	378.00
Leica FF 250 Exposure F:2		368.00
28mm Hektor F:6.3 W.A.	165.00	128.00
35mm Elmar, F:3.5 W.A.	123.20	87.00
50mm Sonnar, F:1.5 ctd	304.00	140.00
50mm Summar, F:2	128.00	88.00
50mm Summitar, F:2 ctd.	220.50	133.00
50mm Xenon, F:1.5	268.00	178.00
73mm Hektor F:1.9	218.00	154.00
85mm Sonnar F:2 ctd.		238.00
90mm Elmar, F:4	155.40	98.00
90mm Thambar F:2.2	218.00	184.00
127mm Leitz F:4.5 ctd	171.50	98.00
135mm Elmar F:4.5, cpld		98.00
135mm Hektor, F:4.5	236.00	118.00
Leitz VIII Synchronizer	68.00	54.00
Jen Leica Flash	32.50	24.00
Leitz Erecting Finder	87.50	67.00
Leitz Vidom Finder	64.00	43.00
Sliding Copying Attach.	44.27	32.00
Leitz Slide Proj. 300 W.	147.00	83.00
Nooky for all lenses	70.00	56.00
Leica Manual, latest	4.00	3.00
Leica E.R. Case for F:1.5	15.00	....

CONTAX CAMERAS & LENSES

	NEW	LIKE NEW
Contax I, Tessar F:3.5		$ 98.00
Contax II, Sonnar F:2		238.00
Contax III, Sonnar F:2		268.00
Contax III, Sonnar F:1.5		321.00
28mm Tessar, F:8 W.A.	$145.00	118.00
35mm Biogon, F:2.8 W.A.	288.00	232.00
35mm Orthometar, F:4.5	228.00	175.00
50mm Sonnar, F:1.5	235.00	168.00
85mm Triotar, F:4	174.00	132.00
85mm Sonnar, F:2	315.00	258.00
135mm Sonnar, F:4	224.00	178.00
18cm Sonnar, F:2.8 cpld		375.00
Contameter I, II		78.00

REFLEX

	NEW	LIKE NEW
Argoflex Model EM	$ 72.90	....
Argoflex, F:4.5 ctd., case	69.62	$ 54.00
Ciroflex, F:3.5 Alphax, case	85.48	63.00
Ciroflex, F:3.5 Rapax, case	107.90	84.00
Ciroflex F:3.5 Rapax "X", case	119.19	....
Exakta B Tessar, F:2.8		126.00
2 ¼x3 ¼ R.B. Graflex	157.50	79.00
Ikoflex I Novar 3.5	111.00	79.00
Ikoflex I, Tess. 3.5 ctd., case	132.00	....
Ikoflex III, Tessar F:2.8		243.00
Kodak Reflex, F:3.5, case	137.92	98.50
Korelle I, F:2.9		74.50
Korelle II, Tessar F:2.8		$142.50
Rolleicord IIA, F:3.5 case	$165.00	133.00
Rolleicord I, F:4.5		98.00
Auto Rollei, Xenar F:3.5	225.00	175.00
Auto Rollei, Tess. F:3.5	253.00	215.00
Primaflex F:2.7		142.00
3 ¼x4 ¼ Super D Graflex F:4.5	244.80	....
3 ¼x4 ¼ RB Auto Graflex F:4.5	....	112.00
4x5 Super D Graflex F:5.6	259.35	....
3 ¼x4 ¼ Graflex B		69.50
4x5 Graflex D F:4.5		125.00
Uniflex I F:5.6 ctd	48.00	....
Uniflex II F:4.5 ctd	75.00	....

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Duo Six 20 F:3.5 RF Latest	....	$109.00
Medalist I, Ektar F:3.5		134.00
Medalist II, Ektar F:3.5	$297.50	218.00
Minox, latest, F:3.5		148.00
Plaubel Makina II, F:2.9		98.00
Plaubel Makina IIS, F:2.9		224.00
Super Ikonta A, Xenar 3.5	171.00	124.00
Super Ikonta A, Tess, 3.5 Case.	194.00	138.00
Super Ikonta B, Tess, 2.8	264.00	178.00
Super Ikonta Bx, F:2.8	330.00	238.00
Super Ikonta C, Tess, 4.5 RF		174.00
Super Ikonta C Spec. Tessar 3.5	....	169.00
Monte Carlo, F:3.5	63.75	47.50
Zeiss Ikonta B, Tess, 3.5 1/500	105.00	79.00
Zeiss Ikonta B, F4.5	69.00	51.00

PRESS-VIEW

	NEW	LIKE NEW
4x5 or 3 ¼x4 ¼ Anniversary Graphic F:4.7 Range Finder, Gun, Adapter, Acc.		$248.00
2 ¼x3 ¼ Graphic F:4.5 RF Gun	$298.00	178.00
Pacemaker Crown 23 F:4.5	185.15	....
Pacemaker Speed 23 F:4.5 RF.	262.75	....
Pacemaker Speed 34 F:4.7 RF.	245.50	....
Pacemaker Crown 45 F:4.7	171.50	....
Pacemaker Speed 45 F:4.7 RF.	248.40	....
Holder for Graphics	4.15	3.25
2 ¼x3 ¼ Busch, F:4.5, RF Flash	197.00	138.00
4x5 Linhoff Technika III, 6" Xenar or Heliar F:4.5 ctd.	440.00	....
4x5 B&J Press, F:4.5	118.00	89.00
4x5 Graphic View, 8" F:7.7	207.72	153.00
5x7 Linhoff 8", Ektar lens		162.00
Meridian F:4.7 Ektar, RF Gun.	369.50	247.00
Syncton Flash AC & Batt.	221.43	....

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	NEW	LIKE NEW
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B&H Picture Master 750W	262.00	....
DeJur 1000 Cordomatic	159.50	$126.00
DeJur 750	139.50	....
Fadeko 8, 750W	89.50	....
Kodascope 8/33, 500W	78.00	....
**Keystone R8, 500W, case	77.50	56.00
**Keystone K108, case	141.50	....
**Revere Deluxe, case	127.50	....

16mm PROJECTORS

	NEW	LIKE NEW
Ampro Imperial	$276.00	$198.00
B&H Diplomat	273.30	....
B&H Showmaster	312.00	....
**Keystone K160, case	122.50	97.00
Revere 750W, case	142.50	....

8mm CAMERAS

	NEW	LIKE NEW
Bolex H-8, F:1.9	$339.00	$238.00
Bolex L-8, F:2.8	139.48	96.00
B&H Sportster, F:2.5	102.61	68.00
B. & H. Companion F:2.5	89.83	....
B&H Turret, F:2.5	156.98	....
Keystone K 22, F:2.5	67.50	....
Keystone K40 Mag. F:2.5	116.50	....
Keystone K45 Mag. Turret F:2.5	135.50	....
Kodak Mag., 90, F:1.9	145.83	....
Revere 87, F:2.5	77.50	....
Revere 99 Turret, F:2.8	110.00	72.00
Revere 70 Mag., F:2.8	127.50	....
Revere 60 Mag. Turret, F:2.8	152.50	....
Perfex Magazine, F:2.5	99.50	65.00

16mm CAMERAS

	NEW	LIKE NEW
B&H 70 DA Turret F:1.9	$307.17	$198.00
B&H Autoload, F:1.9 foc.	214.08	....
B&H Autoload F:2.5	186.67	....
B&H Automaster Turret, F:2.5	305.08	206.00
B&H 70 DE F:1.9	381.50	....
Bolex H16, F:1.5	343.00	242.00
Cine Special, F:1.9		439.00
Cinklox, F:2.5 coated	76.15	49.50
Keystone A7, F:2.5 ctd	74.50	56.00
Revere Magazine, F:2.5	127.50	....
Revere Magazine, F:1.9	155.00	....
Revere Mag. Turret, F:1.9	187.50	....
Zeiss Movikon, F:1.4 cpld RF		450.00
Victor IV F:1.5	221.75	158.00

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Apollo Sound Latest	$129.50	....
Ampro Premier 20	540.00	$435.00
B&H Filmo New Academy	495.00	....
B&H Filmo Cordomatic	603.00	....
Ampro Century 5	285.00	....
Natco Professional	298.50	....
Revere Sound Proj	287.50	....
Victor Model 60	489.00	384.00
Victor Lightweight	375.00	....
Moviemite	246.00	174.00

MISCELLANEOUS

	NEW	LIKE NEW
Diamond de Luxe Gadget bag	$24.00	....
Sawyers View Master	2.00	....
Electric Print Timer	6.25	....
Tripod, 3-section, chrome	3.89	....
Revere 8, 16mm Splicer	16.50	....
Argus Slide Proj.	27.78	$ 21.50
Golde 35mm Proj., case	[illegible]	52.00
Golde Master, 2 ¼x2 ¼, case	69.00	52.00
SVE Model AK, w/case	[illegible].90	49.00
SVE Model AAA, w/case	80.00	58.00
Quickset Jr. Tripod	23.50	18.00
Loadomat Daylight loader	12.32	....

ENLARGERS

	NEW	LIKE NEW
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DeJur Versatile I, F:4.5	118.65	93.00
DeJur Versatile II, F:4.5	99.00	79.00
Elwood 5x7	80.50	58.00
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Federal 269, F:6.3	39.50	....
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4x5 DeJur Prof., F:4.5	162.25	133.00
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Solar 120 Cond. F:4.5	87.18	....
Omega D2 4x5	178.90	....
Solar 5x7	84.59	....
Automega E3	379.17	....

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G.E. DW58	19.95	13.75
General Electric PRI	32.50	....
Weston Master II	29.67	21.50
Norwood Director	32.08	....

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5 ¼" F:4.5 Zeiss Tess. cpr.		39.00
5" F:4.7 Ektar Supermatic		54.00
5 ¼" F:4.5 Optar Graphex		64.00
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7 ½", 12", 15" Turner Reich, conv. ctd. Synchro	$166.40	128.00
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12" Turner Reich F:7, conv. Betay		149.50
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railroad station for its club house. The old Santa Fe station at Highland Park, California, situated on the main line and just a few miles out of Los Angeles, has been turned over to the club for its use. On the last railroad outing, the members were thrilled to be able to board their excursion train from here. The past few months have seen all the members busy painting the building and sprucing up the landscape around it. Future plans call for the installation of a darkroom.

John R. Boaz, nationally known color photographer, has been appointed Chief Photographer of the club. He is a regular traveller on the trips and presides over monthly informal gatherings of the photo fans at the club house. These meetings are for the serious discussion of photography and its problems, and afford an excellent

Standing against the sky, this train crew member provides the subject matter for a picture made on a field trip by the author, who used a 4x5 Speed Graphic and Super-XX film, an exposure of 1/100, f/16.

opportunity to gain technical knowledge and artistic advice.

The big trip for this year was the "Apache Holiday" taken from June 26th to July 2nd. This was heralded as the "greatest event ever planned for the western photographer and railroad enthusiast—seven days of fun and adventure exploring the by-ways and railways of Arizona. Highlights of this trip were several stops at lumber mills and logging railways, the Apache Indian Reservation, tour of the diesel shops at Winslow, Arizona, a day at the Grand Canyon, Colorado River crossing, and other interesting points too numerous to mention.

Currently, a prominent Los Angeles firm is fanning local interest in the doings of this group through an exhibit of "Holiday" excursion photos taken by the club members. Prizes will be awarded winners in the four previously mentioned classes: train, scenery, group, and engine.

To take one of these excursions is to resolve to be on hand for all others. The good fellowship, the fun of comparing methods and swapping camera lore, the thrill of seeking and finding that prize-winning shot, and the memory of scenes of singular beauty—all this spells Utopia to the man with camera in hand.—

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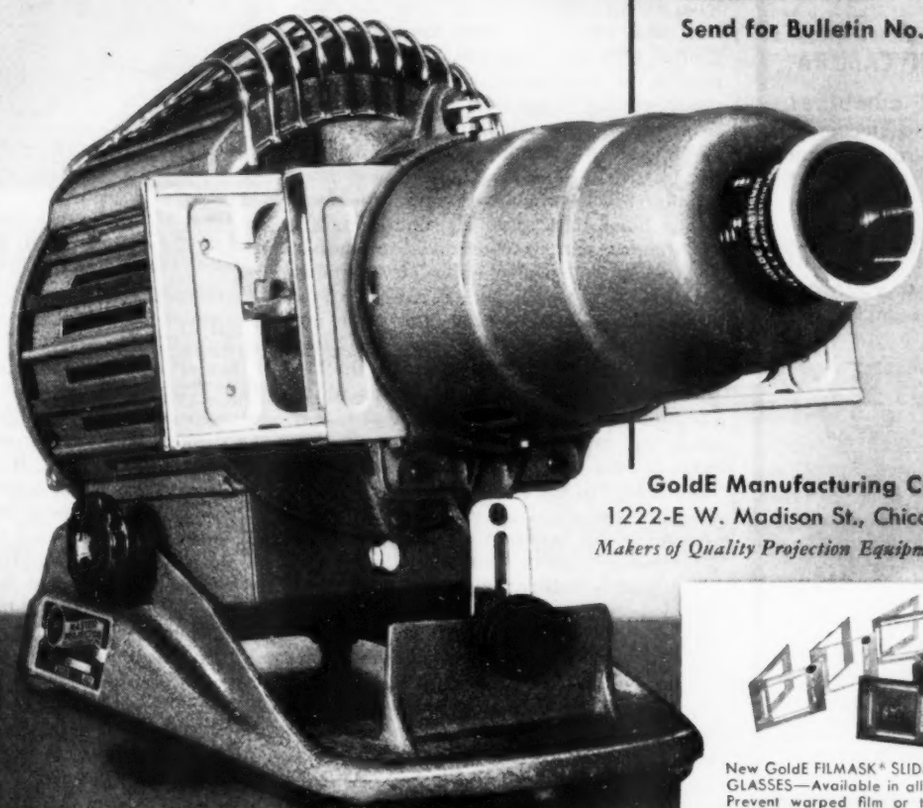

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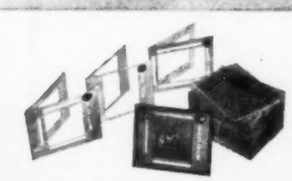

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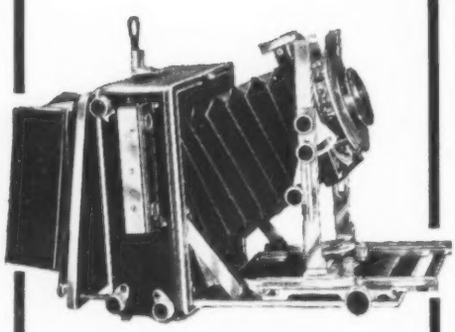

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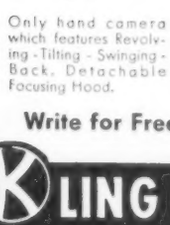
Top view showing Back swung Lens Front shifted sidewise and lensboard tilted backward.



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WARD PEASE DISCUSSES

Working Away From Home

A RECENT return from a vacation has refreshed my memory on some of the technical aspects of working away from the home darkroom and familiar facilities for loading and unloading film holders, developing, and printing. At such times the photographer who for some reason or other has become addicted to the use of sheet film has occasion to envy the user of roll film or film pack the ease with which he can get along with daylight loading. Nevertheless there are several good reasons why sheet films are frequently used on trips and vacations away from home in spite of the inconvenience of the expedients which have to take the place of darkroom loading.

Sheet films have several advantages over film packs which are potent enough reasons for their use around home where the darkroom is handy for loading holders. First of all is the increased cost of the pack, a circumstance always with us. Next comes the fact that for several years now the packs have been much more difficult to get. How far into the future this condition will continue is hard to say. The choice of emulsions is much more limited in the case of packs. Many of the favorite sheet films have no equivalent in pack form. In addition, film packs have been known to give trouble with light trap leakage, lack of flatness in the focal plane, and tearing of the paper pulling strips with a film or safety cover pulled only half way around the end of the case. All of these reasons would lead one to stick to sheet film and become more familiar with it when working within reach of the home darkroom. It would certainly not seem too wise to switch to an unfamiliar film when embarking upon an extended vacation trip, for instance, which could easily be, photographically, the most important time of the year.

In spite of what has been said in the last paragraph, there is one purpose for which the film packs do come in handy. It is easy on a big day's shooting on a vacation to want to take more pictures than there are films loaded in the available supply of holders. It is not always convenient or possible to stop in the middle of things to unload and reload holders. Too many opportunities would be missed by so doing. On such occasions film packs can be called upon to save the day.

For a vacation or similar longer trip, particularly when much of the time is to be spent away from cities or other places where darkrooms might be available, the changing bag is the best answer to the problem. The manner of using it should be obvious from an examination of the device. There are a few precautions which might be mentioned, however. First of all, it would be unwise to tempt trouble by using the bag in too bright a light. I once had fogged films as a result of loading in a bag on a table near windows, not even on the sunny side of the building where the sun could shine in. The dimmer the surrounding light the better. The sleeve ends of the bag fit around the arms with elastic. In my experience, that elastic is going to get tired and loose sooner or later, long before the bag has deteriorated in any other respect. After that has happened, you will add one or two rubber bands on each sleeve. I do not want to find out when to start that by spoiling film or ruining that exposure which would otherwise have been a prize winner. When I bought a new bag recently, I started to use the rubber bands from the beginning.

View of Cincinnati was photographed during a salon judging trip. Pease used holders loaded in a friend's darkroom.

Do not try to do too much at once in the bag. Three or four double holders or six or eight singles is enough at one time. I find that a Graflex magazine is quite easily handled. I also find it convenient after getting both arms into the bag and before opening anything inside to inflate the bag. This is done by reaching the right hand up the left sleeve and holding it open while raising the top of the bag with the left hand. The air eventually leaks out, but an easier start helps quite a bit.

If the vacation, or more likely a business trip with a little spare time for photography, is confined to more civilized localities other expedients can be tried. A camera store might have a darkroom available, particularly if photo-finishing is done. It would seem proper to give a bit of business to any such a place extending you the courtesy of the use of their darkroom. In addition to having made use of that expedient, I have on several occasions made use of darkrooms belonging to friends or industrial plants

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50mm LEITZ SUMMAR, F2, coated, like new	119.50
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TELEPHOTO LENSES

From our vaults, here are some of the most rare and unusual lenses, each one a gem, and perfect examples of the lensmakers art. Particular attention is called to the Bausch & Lomb Baltars, and the Astro Pan-Tachars, each of which are Standards, by which all similar lenses are judged. All lenses listed below are in focusing mounts, and adaptable to any camera having removable lenses. Fitted to KINE EXAKTA, LEICA, CONTAX, PRAKTIFLEX, KORELLE REFLEX, and similar cameras at *no extra charge*.

75mm ASTRO PAN-TACHAR, F1.8	$139.50
75mm BAUSCH & LOMB BALTAR, F2.3	147.50
75mm COOKE F2 KINIC	139.50
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*100mm ASTRO PAN-TACHAR, F2.3	122.50
*105mm T. H. COOKE F2.5 KINIC	149.50
*105mm SCHNEIDER XENAR F3.5	98.50
*125mm SCHNEIDER XENON F2, coated	159.50
*150mm SCHNEIDER TELE-XENAR F5.5	98.50
*150mm ZEISS TRIOTAR, F3.5, coated	129.50
*150mm GOERZ DOGMAR, F4.5	89.50
*150mm BELL & HOWELL EYEMAX F4.5	125.00
*152mm BAUSCH & LOMB BALTAR, F2.7	179.50
*165mm ZEISS TESSAR, F4.5	139.50
*180mm ZEISS TESSAR, F4.5	165.00
*180mm SCHNEIDER TELE-XENAR, F5.5	145.00
*200mm ASTRO-TELEPHOTO, F5, coated	139.50
*250mm ZEISS TELE-TESSAR, F6.3	155.00
*254mm BELL & HOWELL EYEMAX F4.5	169.50
***400mm ASTRO TELEPHOTO F5,** coated	295.00
*508mm BAUSCH & LOMB TELEPHOTO F5.6	225.00

Lenses marked * are suitable for use with the Delta Scope Reflex Housing, and will be fitted at *no extra charge*.

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visited. I have a word or two of precaution on this.

I once read a story somewhere about an old commercial photographer who had been observed to hang his coat on a hook on the outside of the door to his darkroom whenever he entered it to do any work. When asked why he did this, he answered that the coat covered a crack in the door that he had never found time to repair. It might be well to learn of any such peculiarities of darkrooms that you use. I had often made use of a darkroom in a plant in a distant city for reloading holders when on business visits there. Once after an absence of several months I stepped into it and started right in to unload the films shot on the plane on the trip out. By the time that I had nearly finished putting the films into the box, I discovered that I could see what I was doing. I learned that the darkroom had been abandoned since last I had used it and most of the caulking had dropped out of the cracks due to building vibration. Those films were ruined.

On another occasion, when loading up in the darkroom of a well known pictorialist in another city, I discovered that a surprising amount of light was leaking in. This came under the door and stayed down along the floor where it did not affect the films on top of a table and no harm was done. In working in a strange place, whether a real or improvised darkroom, it would be well to count off about two minutes for the eyes to accommodate themselves to the darkness and have a good look around before going to work. The film does not have to wait like that to see any light that there may be about, otherwise how would we make some of the fast shots in dim light that are now possible.

Precaution against light leakage is necessary whether the place used was intended for darkroom use or not. It is often possible to improvise a safe place for the changing of films. I have found that in most modern hotels it is customary to use interior bathrooms without windows. A ventilation duct ordinarily draws air into this room and away. In the evening after daylight has gone one of these bathrooms serves very well for the changing of film. Draw the shades to cut out light from the street or from other buildings or signs and turn out the room lights. The bathroom door is usually cut an inch or two above the floor to provide for ventilation when it is closed. Block this space with the bath mat and count off a minute or two and look all around. If you cannot then see any light, you are in a position to kneel before the throne and go to work.

I have read about working under bedding or in the trunk of a car. I have never tried either of these, but I have worked in the cabin of a small boat by blocking off all of the portholes with cushions and covering the hatch light leaks with a slicker. Once in an emergency when a movie camera jammed, this served safely in broad daylight.

No matter where you work en route, certain precautions are in order. Can you imagine finding after the start of a trip that you have shot all the film that you loaded before you left home but that you do not have any empty box into which to

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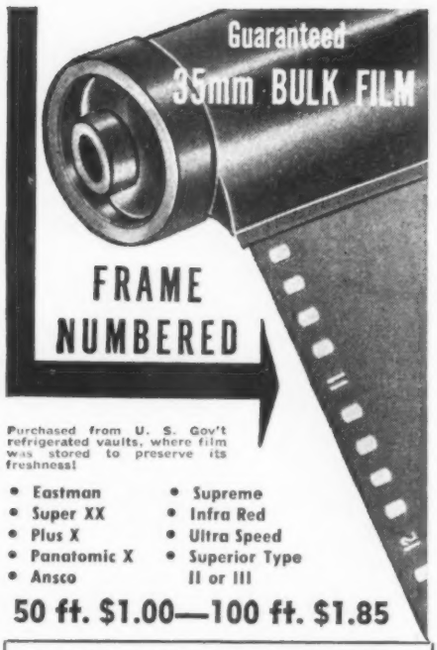

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unload. Be sure to start off with an empty box for each size and type of film that you are going to use. Many a vacation spot is of such a character that trouble with dust will be greater than when at home. Turn the changing bag inside out occasionally for a dusting off. Use the little rubber ear syringe to blow possible dust out of holders or film pack adapters whenever they are open. When working in a strange darkroom, real or improvised, stir up the dust as little as possible. Keep careful account on the outside of each box how many unused films it contains and on boxes of exposed films keep a record of the number and kind of films enclosed, subject matter (for adjustment of developing time if necessary and so that you can get at the most wanted films first when you get home), and the date. These pencilled notes on the boxes should be used at all times, but at vacation time or on a trip it is more necessary than ever.

It is sometimes suggested that an occasional batch of film should be developed en route to be sure that all is going well. I have never been able to see the point in this on a trip or vacation up to two or three weeks or a month. The theory is that if something goes wrong with the camera, it will be found out before much film is spoiled. Modern cameras are too reliable and rugged to cause much worry on that score. Recently at the camera club I was talking to one of the members who had just returned from a month's trip to Mexico. He had not yet had time to develop his film and was worried a bit, as early on the trip his Graflex had toppled off the tripod and dropped ten or fifteen feet down a slope before stopping. Several members who had owned Graflexes reassured him. Later on, when he reported that not a negative had been spoiled due to the tumble, we decided that the camera had done more damage to Mexico in its fall than Mexico had done to the camera. It would appear to me that the chance for camera breakdown is much less than the chance taken when developing films under unfamiliar circumstances. An expedition of much greater duration is something else again.

Working away from home in unfamiliar territory on a trip or vacation surely adds a certain zest to photography which has become jaded by too much monotony. I think that the variety might well be confined to subject matter and approach, leaving technical matters as near the normal as possible. If you are one of the many accustomed to the use of sheet film at home, by all means use the same film when working away from the home base. There are, as we have seen, any number of ways of taking care of the problem of reloading the holders.—

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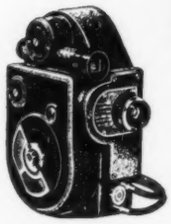

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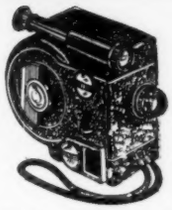

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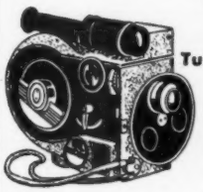

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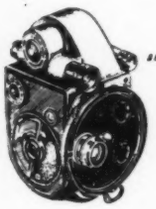

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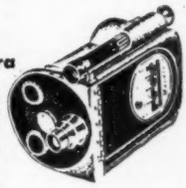

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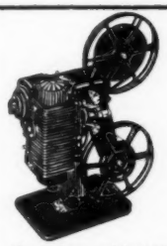

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*Contax II, Zeiss Sonnar F:2, Case	245.00
*Leica IIIC, Latest, Summar F:2, Case	275.00
*Alpa Reflex (Bolsey), 35mm, F:2.9, Case	275.00
*Ikoflex III, Latest, Tessar F:2.8, Case	275.00
*Praktiflex, 35mm, Ctd. Biotar F:2, Case	295.00
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100 Portraits of a Man

(*Continued from page* 52)

and he does not have to sell his pictures, the Doctor can afford to experiment, to try new ways and methods. He likes to get ideas from his extensive photographic library, enlarge upon them, and change them around to see what will happen. His studio is lined with red-chalk portraits of blondes, character studies printed on wood by photographic process, and blue-green portraits of women in exotic poses.

"I took up photography back in 1935 because my doctor told me I needed something to do in the evenings besides eating a heavy meal and lying around," he said. "I went to a camera club meeting with this

Sam Kahn, the man of 100 characters, becomes a stern-faced padre with the help of a few simple props and the camera-ingenuity of Photographer Sidney Jaffe.

doctor and decided I would try cameras as a hobby. I am a dentist and can't play golf or have hobbies that require time during the day.

"So naturally I turned to taking portraits of interesting faces that I saw in the course of my business and social contacts. Sam is the best model I ever ran across, however. He has strong features, is willing and helpful, and is good at imagining he is really the character he is trying to portray in front of the lens.

"Look at this picture," he said. "See that dubious expression in his eyes? I couldn't seem to get the expression I wanted at first, so finally I just told him to say 'I doubt it'.

"During the war there were a lot of U-boat sinkings off the coast and a drive was on to get men in the Merchant Marine to re-enlist. That gave me an idea for one shot. I posed Sam in a seaman's outfit, with a duffle bag over his shoulder, a look of determination on his face.

"Aside from an Uncle Sam suit, which I got for pictures to help the War Bond drives, a Colonial wig, and an Indian headdress, we didn't use anything for props that

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Hugo Meyer & Co., Inc.
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New York 23, N.Y.

Dear Mr. Speyer:

After using the Hugo Meyer Cam-Coupled Precision Range Finder on my camera for eight years under extreme types of weather and difficult conditions without the slightest variation in performance and dependability, it seems to me this should indicate some kind of a record. And I want to express my gratitude to the Hugo Meyer Co., Inc. and its designers for an instrument of scientific accuracy and construction.

It may interest you to know that during one of my picture assignments about three years ago, my camera fell from the top of a twelve foot ladder on to a hard wood floor and the accuracy of the range finder never faltered.

With appreciation, I remain
Sincerely,

Bob Alderson

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4 x 5

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couldn't be found around the house. But, believe me, we often were stumped as to 'what to do next,' and those 100 pictures really took a lot of thinking before I shot.

"The idea is the big thing. I tried to make pictures that were different from those taken by commercial portrait studios—but since I don't have to sell them it is easier to get variety. I'm the only one to be pleased, the only one who has to like them. I don't like straight portraits; I want character studies.

"I try to make the models forget themselves and get over being self-conscious. I talk to them and tell them what we are trying to do, not just tell them to 'look pleasant'."

Using the same 3-source simple lighting plan, Jaffe turns Model Sam Kahn into a trumpet-playing follower of the sea.

There is no retouching on any of the negatives or prints of Kahn. Nor was any make-up used on his face at any time. Because all pictures were in low key, Jaffe was somewhat limited in the feeling of the shots he could take. In the case of the girl he photographed 50 times, he could use light backgrounds, high key, off-the-shoulder dresses and nudes for different pictures. But with Sam Kahn it was just ingenuity of posing, simple lighting, and a model who was interested and thought up ideas himself.

Doctor Jaffe and his 100 portraits of a man should be an inspiration and a challenge to any amateur or professional interested in portraiture. If he can do it, you have a chance either to equal his work, possibly surpass it, or at least approach it. Even if you get only half a dozen good, and different, portraits from the same subject, you at least have learned much about lighting, posing, exposing, and how to work with models during the process. Give it a try. Just as it is true that the way to learn to write is by writing, so also is it true that the way to learn photography is by making pictures.—

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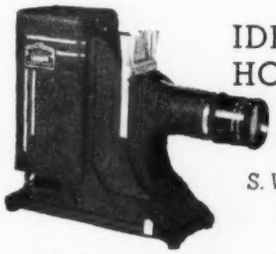

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Know Your Shutter

(*Continued from page* 61)

ter, regardless of the cause, can lead to inferior pictures.

As any photographer knows who does color work, accurate exposures are an absolute necessity for consistently good results. Whereas an overexposure of one, two, or more stops may make little practical difference with black-and-white film, color film, on the other hand, cannot stand an exposure error of much more than ½ stop one side or the other of normal and still be satisfactory.

Normal wear can, for example, cause a shutter setting marked 1/25 to give an exposure of 30 per cent faster than indicated. The 1/50 setting could be 60 per cent slow. This would mean that instead of one stop difference between these two settings, they would be practically the same. If the camera's owner (hey, that's you because we're inside *your* shutter) were not aware of this behavior, he might, under the same lighting conditions, compensate insufficiently with the *f*-stop setting. Better turn a page in your notebook and write this:

3. When shutters leave the factory they are in good working condition. But even through normal use they may become inaccurate or erratic. If you suspect that your shutter is not functioning properly, send it to an expert or back to the factory for checking and resetting if necessary.

Why not make a habit of having your shutter cleaned, and readjusted if necessary, periodically—say, every two years? You probably don't wait until your watch stops ticking before having it cleaned; to a careful photographer an accurate shutter may be even more important than an accurate watch.

Brr, it's cold all of a sudden! From that draft of cold air coming in the cable-release socket, I guess your camera is being taken outside for some snow scenes. This will be interesting. Do you see how the grease lubricating the main drive is becoming thicker as it gets colder? The mechanism is contracting somewhat with the extreme cold, too. Now watch what happens when the photographer makes an exposure. There goes the shutter release. But even set for 1/100, did you notice that the entire mechanism operated slower than it should? The gears didn't fit together as well in their "shrunken" condition and the stiff grease slowed the shutter down from an express to a local. Why, he was lucky if that 1/100 setting gave him a 1/40 of a second. Like a car when its cold, a shutter just doesn't work as well as it does at normal temperatures. If your fingers aren't too numb from the cold, write this:

4. If you think the shutter is slowing down with the cold, take a series of exposures varying from normal to two stops underexposed. One of the resulting pictures should be correct. If you plan to do cold weather shooting EXCLUSIVELY have a camera repairman or the manufacturer specially "winterize" your shutter.

The variation in shutter speeds caused by high and low temperatures is inevitable. In fact, it's more of a wonder that shutters can be manufactured to work as well as they do under varying conditions. In most shutters the main drive has been lightly greased to help insure smooth operation, but there is no oil on the gears themselves. The best shutters use stainless steel for the gears, so oil is unnecessary to keep them from rusting. Also, oil is not used on the shutter blades which probably have been tumbled in graphite to make them slide against each other easily after assembly. Oil in the shutter is, therefore, not only unnecessary and, if present, it may be an actual menace by "gumming up the works."

To insure operation under any conditions, a small amount of "backlash" or play is built into the gear train. Yet *excessive*

Know your shutter; proper use and care will insure long and dependable service.

backlash is one of the most common causes of inconsistent shutter operation. Thus, like so many other aspects of photography, there must be some compromise in the design and manufacture of a shutter. Furthermore, this delicate balance must be maintained by taking good care of the shutter. But if you think something may be wrong, or in case of a shutter jam, follow the next rule.

5. Never try to fix or lubricate the shutter yourself. Poking around in the mechanism with screwdriver or some other tool will probably do more harm than good. Send it to a competent camera repairman or to the manufacturer.

Luckily for us your friend isn't taking your camera with us inside for a trip in his car. He might leave the camera in the glove compartment and park the car in the sun. Not only would we suffocate in the heat, but we could see the grease in the main drive become much thinner and "run out on the job." Left behind would be a sticky oil residue or sludge that might slow down the shutter.

There is another reason for not leaving a camera out in the sun. If the shutter blades do not fit together properly when closed, prolonged exposure may allow enough direct sunlight to leak through between the blades and fog the film. Rule six should be easy to remember.

6. Never leave your camera out in the sun, in the glove compartment of your car, or subject it to high temperatures any longer than necessary.

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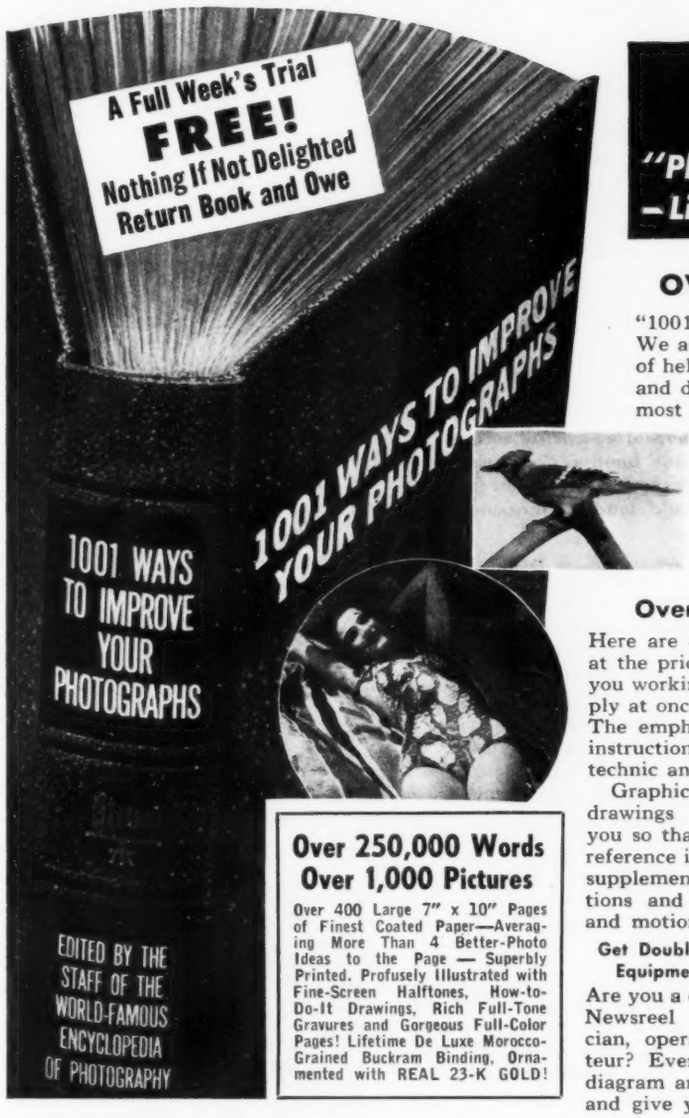

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Now let's get down off this ledge we've been sitting on and go for a short walk. This circular staircase we're approaching is a part of the speed ring, and the steps themselves help control the duration of the exposure. Notice that these irregular steps or plateaus have been filed down to be exactly the right shape and height. While we're walking up these steps, let me explain their exact practical significance. If photographers could visualize these steps, they would know then why it is inadvisable to change the shutter speed setting *after* the shutter has been cocked. To do so would cause excessive wear on these plateau steps that determine the actual speed settings. In time this might cause the speeds to be different than when the shutter left the factory. Let's see how you should state the next rule in your notebook. Like this, I think:

7. Except with cameras having automatic film transport and shutter cocking, do not change the shutter speed setting after the shutter has been cocked, since this may cause excessive wear on the mechanism that could lead to inaccurate results.

The different steps or levels on the speed ring are also important from another practical standpoint. Shutter speeds cannot be "split" or divided as can *f*-stop settings. With most shutters it is impossible to set the speed indicator half way between 1/50 and 1/100, for example, to obtain an actual speed of 1/75 of a second. The same holds true over the entire range of shutter speeds where "splitting" the speed settings will give anything but predictable and reproducable results.

Since we are inside the shutter, a look can tell us the obvious mechanical reason for setting the speed marker accurately on the desired speed. There is, of course, a plateau level for each different shutter speed. When the shutter speeds are changed from one to another, a tiny cam has to "walk" up or down this staircase of shutter speeds, just as we have done, until the desired level has been reached. Each step is actually very narrow and the cam has to travel only an eighth of an inch, or perhaps even less, to change the shutter speed. With some shutters, varying the settings as little as 1/32 of an inch can make as much as 20 per cent difference between the indicated and the actual shutter speeds. Therefore—and this is the next rule to record—

8. It is extremely important to set the shutter speed indicator EXACTLY on the mark indicating the desired speed.

Before we complete our brief trip, there's one more practical suggestion to note. It's a fact that would be difficult to detect even from our present vantage point. But be sure you get this: Suppose the shutter is being used for the first time in several weeks or months. Chances are it is more apt to be erratic on the first one or two exposures than it will be at subsequent exposures made at the same setting.

For example, typical shutter behavior when set at 1/50 second might give the following results: The first exposure at the 1/50 setting might be 1/30; the second might be 1/40; and subsequent exposures might be fairly constant at the indicated speed.

The remedy for preventing this type of exposure discrepancy is obvious:

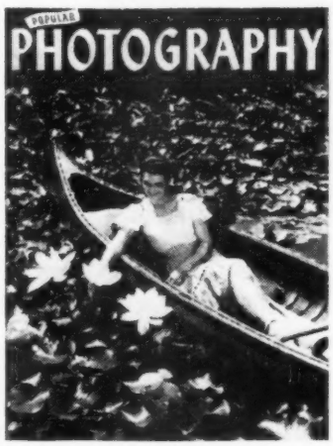
9. When using a camera for the first time after it has been "at rest" for some weeks, "exercise" the shutter before loading the camera and making an actual exposure.

Cocking the shutter and releasing it about two or three times before shooting should help considerably in securing consistent exposures. This is true for most types of variable-speed, between-the-lens shutters. Users of sheet film will, of course, leave the film slide in place when exercising the shutter. Roll film camera users can keep the lens cap on if an actual exposure is not intended and the camera is already loaded.

Some camera models have shutters that can be set only by advancing the film and these shutters cannot, of course, be tripped several times before an exposure is made except before loading.

You've run out of paper in your notebook? In that case we might as well leave. We can climb out the cable release socket and be ourselves again. No, not that way; you might get caught in the shutter leaves when they open and close for an exposure. Watch out! That's just what's going to happen:—Well, you can't say I didn't warn you!—

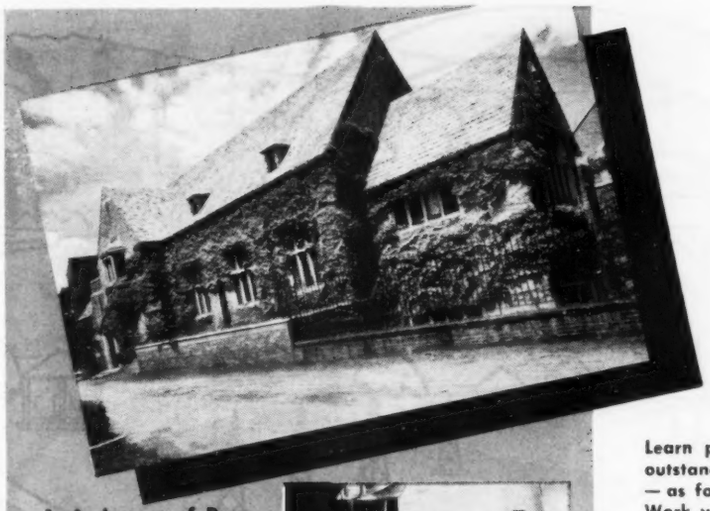
THE SEPTEMBER COVER



In making the color shot which appears as this month's cover, photographer L. Willinger of Los Angeles lent Mother Nature a helping hand in an attempt to improve the setting of his scene. Since there were not enough lilies where Willinger felt they were needed for the picture, he picked more at other parts of California's Echo Lake, and wired them to empty stems at strategic spots in his own working area.

This cover picture was made on an overcast day, with the sun in back of the subject, and with two No. 22B flashbulbs used for fill-in illumination. Willinger's camera was a 5x7 Ansco view, and the exposure, on Kodachrome, was 1/10 second at *f*/16.

The girl so placidly ensconced in the canoe is auburn-haired, brown-eyed Diane Dailey of Huntington Park, California, holder of the title "Model of the Year, 1948," and dramatic student, singer, and fashion model.



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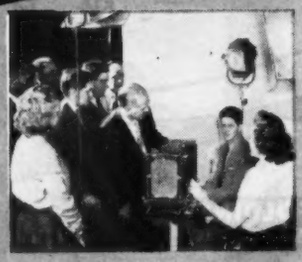
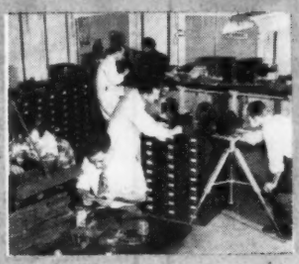


1. A close-up of Dean Wm. Gerdes, M. Photog., working with a group in the Portrait Course, acclaimed by professionals as the finest available. Mr. Gerdes is world famous for his lectures in lighting and a much sought-after public speaker.

2. In the foreground, students in Commercial Photography are being instructed in stroboscopic lighting methods, while in the background, Mr. Libretti, head of the department, coaches students on the finer points of a glamorous fashion shot.



3. In the center, Mr. Douenne, head of the Camera Repair Course and the country's finest shutter expert, is explaining the working of his newly invented Collimator — the only one of its kind in the country.

4. Mr. John Kaufman, head of the Direct Color Course, lecturing to a group of students. The Color Course at this school is acknowledged as the finest and most comprehensive in the country.

5. One of the spacious studios used in the Portrait Course. Mr. John J. McDermott, department head (shown in foreground), is nationally recognized for glamour portraiture and make-up artistry — all included in the regular course.

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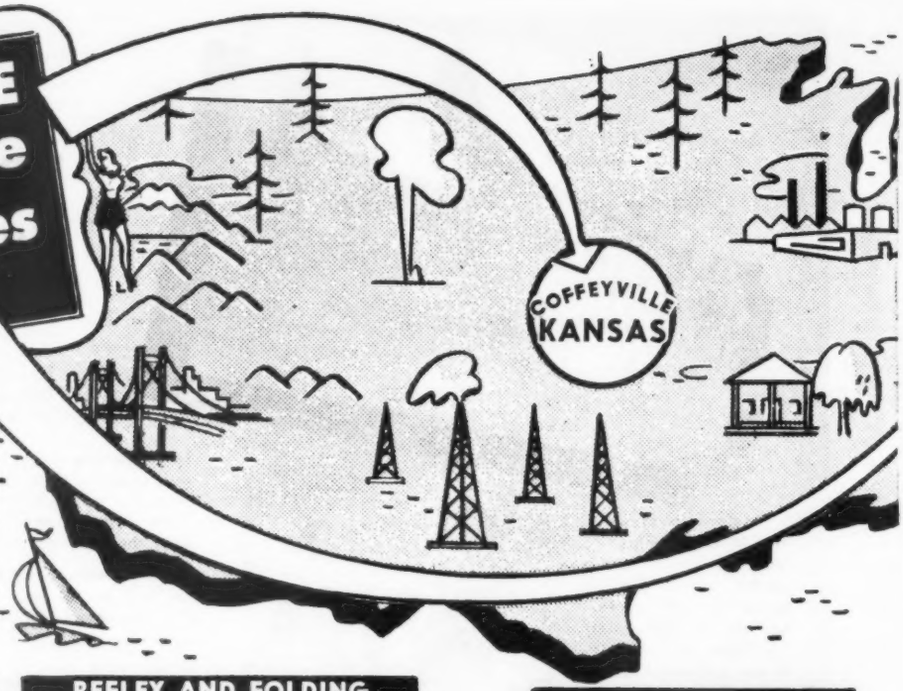

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(signed) C. A. Squire, D.D.S.
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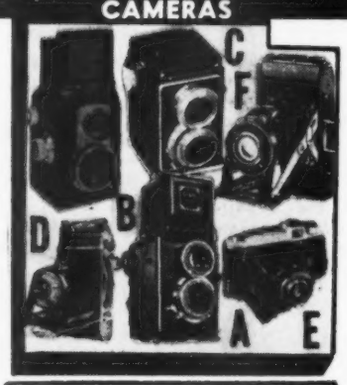
New York 21, N.Y.

REFLEX AND FOLDING CAMERAS



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CIROFLEX—F/3.5 lens, Rapax Shutter—$99.45—**$9.94** Down

(C) **KODAK REFLEX** — F/3.5 lens and case—$137.92—**$13.79** Down

(D) **ROAMER II**—F/4.5 lens, flash sync.—$18.00—$5.00 Down
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ROAMER "63"—F/6.3 lens—$38.00—$5.00 Down

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(F) **MONTE CARLO**—F/3.5 lens—$63.75—$6.37 Down
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35MM CAMERAS

(A) **PERFEX 1-0-1**—F/4.5 lens, Alphax Shutter—$39.99—**$5.00** Down

(B) **ARGUS 21**—F/3.5 lens, case, $58.08—**$5.80** Down

(C) **ARGUS C3 OUTFIT**—F/3.5 lens, case, flash unit—$74.71—**$7.47** Down

(D) **CLARUS OUTFIT**—F/2.8 lens, case, flash unit—$134.08—**$13.40** Down
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16MM MOVIE CAMERAS

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(D) **CINKLOX** — F/2.5 lens — $76.15 — **$7.61** Down

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(A) 2¼" x 3¼" BUSCH PRESSMAN OUTFIT—F/4.5 lens, Rapax Shutter, Rangefinder—$171.25—**$17.12** Down

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(C) REVERE "70" MAGAZINE—F/2.8 lens—$127.50—**$12.75** Down

(D) PERFEX "88" MAGAZINE TURRET—F/2.5 lens—$99.50—**$9.95** Down

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PRESSURE TYPE PRINT WASHER. Pressure built-up by water from faucet. Constant internally built spray washes off all excess developing chemicals. Takes prints up to 14" x 17". Holds 200 2¼" x 3¼" prints. $27.50 VALUE. While they last, only **$10.95.**

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PSA Program Set for Cincinnati Meet

Outstanding speakers on photography will high-light the 1948 Annual Convention of the Photographic Society of America, set for November 3-6 in the Netherlands Plaza Hotel in Cincinnati, Ohio. Arrangements are being handled by a committee under the chairmanship of P. H. Oelman. Nicholas Haz, FPSA, is preparing a set of oil paintings which will be completed at the convention to show compositional structure and details. Fred S. Archer APSA, of Los Angeles, will present his demonstration of "Photographic Lighting." Karl Maslowski, curator of birds at the Cincinnati Museum of Natural History, will present his color motion picture, "Sahuaro Land," a story of ancient Arizona. Charles Foster of Rochester, N. Y., outstanding photographer of flowers, also is scheduled. Glenn E. Mathews of Rochester, N. Y., will speak on "Photography in Business and in Industry." Harry K. Shigeta of Chicago, Ill., will speak on "Retouching Negatives with Neutral Gray." Eleanor Parke Custis, FPSA, of Washington, D. C., will discuss the relationship between composition and pictorialism.

Photographers in every country have been invited to submit prints for the 1948 International Exhibition of PSA to be held in conjunction with the Cincinnati convention. Closing dates for receiving entries are October 6 for the Pictorial, Nature, Color, Motion Picture, and Photo-Journalism divisions, and September 25 for the Technical division. These two panels of judges have been named: Nature—Victor E. Coles, director, biology department, University of Cincinnati; Ralph Dury, director, Cincinnati Museum of Natural History; and F. Eliot Westlake, of Cincinnati. Pictorial—Axel Bahnsen, APSA, of Yellow Springs, Ohio; Robert A. Barrows, FPSA, of Philadelphia, Pa.; and Floyd B. Evans, APSA, of Pasadena.

SEAMEN'S CONTEST NEAR CLOSE

The Seaman's Church Institute of New York, 25 South Street, announces that its Marine Photography Contest, open to active merchant seamen of all nationalities and ratings, will close September 1, 1948. Prizes are $2 each for the best five photos of marine subjects. Any number may be submitted. Judges are Brooks Atkinson, *New York Times* drama critic; I. M. Schmidt of the Miniature Camera Club; Fred A. Hamel, photographer, and Fendall Yerxa, photo editor of the *New York Herald Tribune*. Entries should be sent to Secretary, Artists and Writers Club, 25 South Street, New York 4, New York.

FORT DEARBORN SCHOOL OF PHOTOGRAPHY IN 15TH YEAR

The Fort Dearborn Camera Club opens the 15th Annual Fall Session of its School of Photography Sept. 21 at its quarters, 30 S. Michigan Ave., Chicago, Ill. Such photographic names as Harry K. Shigeta, Fred Korth, D. Ward Pease, Lionel Heymann, and Dr. Edmund Lowe comprise the faculty which has trained more than 2,500 persons in its non-profit school.

"Our families seldom see us, but...

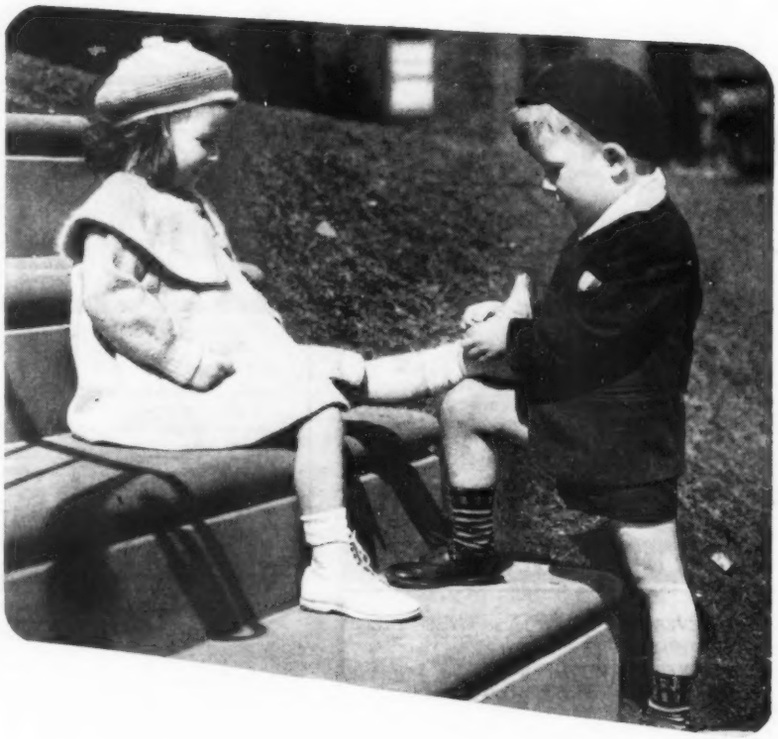
"We link the years with our Revere!"

"Last week we had our first family reunion since our wedding. Jim's folks were here from the Coast and my family drove up from the South.

"It was wonderful being together again. And the high spot of the visit was the movies we showed of those intervening years. Our honeymoon films made a big hit. And I'll never forget the look on my mother's face when she saw how awkwardly I gave Junior his first bath. The movie of Betty's 'first boy friend' gallantly trying to tie Betty's shoe brought laughter from everyone.

"If there ever was a time we were glad we'd received a Revere as a wedding present, it was during this reunion. I can't imagine anything giving our families so much pleasure as that movie record of the years we had been apart. As Dad put it, 'I wouldn't take a million for those movies of the children. It's just like having been here with them as they were growing up'."

Don't wait! Tomorrow will be too late to take movies of the things you do *today*. See your Revere dealer *now!* REVERE CAMERA CO., CHICAGO 16



Listen to Revere "All-Star Review" featuring Andy Russell, Marion Hutton, The Pied Pipers, Ray Sinatra's Orchestra, Thursdays, 9:30 p. m., E. D. T. Mutual Network.

Time won't wait... own a Revere now!

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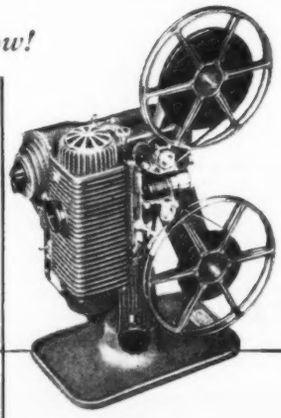
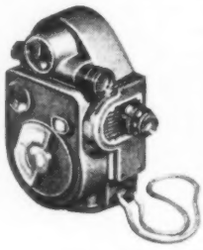


REVERE 16mm MAGAZINE CAMERA

Instant loading . . . Micromatic view-finder . . . single frame exposure . . . five speeds, including slow motion . . . continuous run. F2.5 coated lens. **$127.50**

"70" 8mm Magazine Camera. F2.8 coated lens. **$127.50**

(Prices include tax)



REVERE "88" 8mm CAMERA

The outstanding 8mm value! Has five speeds and a host of other features usually found only on high priced cameras. F2.5 coated lens. **$77.50**

"99" 8mm Turret Camera. F2.8 coated lens. **$110.00**

(Prices include tax)

REVERE "85" 8mm PROJECTOR

Extremely easy to thread and operate. Automatic re-wind (no belts) . . . 500-watt illumination . . . 300-foot reel . . . Fast 1-inch F1.6 coated lens. **$120.00**

IN PURSUIT OF HAPPINESS REVERE ADDS TO YOUR PLEASURE

Personality in Your Home Movies

Photographs by JAY A. SMITH

Text by CHARLES F. ARNOLD

Make your movies recognizable by introducing artistic and technical qualities that are outstandingly your very own

EVERY so often I go to the movies and see a drama or a thriller and think to myself, "Say, I believe so-and-so did the photography (or the directing) in that show." In these exceptional movies, the chief photographer or the director (and most frequently, of course, the actors) had given the movie a certain something, call it a "personality," if you will. Sometimes this personality is due to tricks or expertness of photography, sometimes to dramatic settings, sometimes to unusual camera angles or lighting, or it may be due to excellence of the plot or to superlative acting.

It occurred to me that I might be able to impart to each of my movies a personality, perhaps for its betterment. After a little work and experience, I am becoming successful, and find that I can give each of my movies its own personality.

The easiest way to inject *a* personality into a movie, I find, is to inject *your own* personality. There is no need to apologize for this: after all your movies are *your* movies, of you, of your home, your children, your trips. Movies of this type are of your doings, and your own personality can be in there every second.

If you make movies of a broader scope, you can give each movie a personality of its own, perhaps by the use of low key scenes, by the judicious use of serene landscapes, by the use of silhouettes, or by other tricks,

(Continued on page 126)

Framing of certain types can mark a movie as yours, and thus give it personality. Here the frame was constructed by holding branches near the picture edge. Use such heavy framing sparingly.

Backlighted portraits can be another personality trademark. Here the model was placed against a dark background and with her back to the sun. Exposure was calculated on her shaded face.

Distinctive titles set the mood and add personality. They should be alike in style and background. Expose background first, rewind the film, then expose to white letters on a dark background.

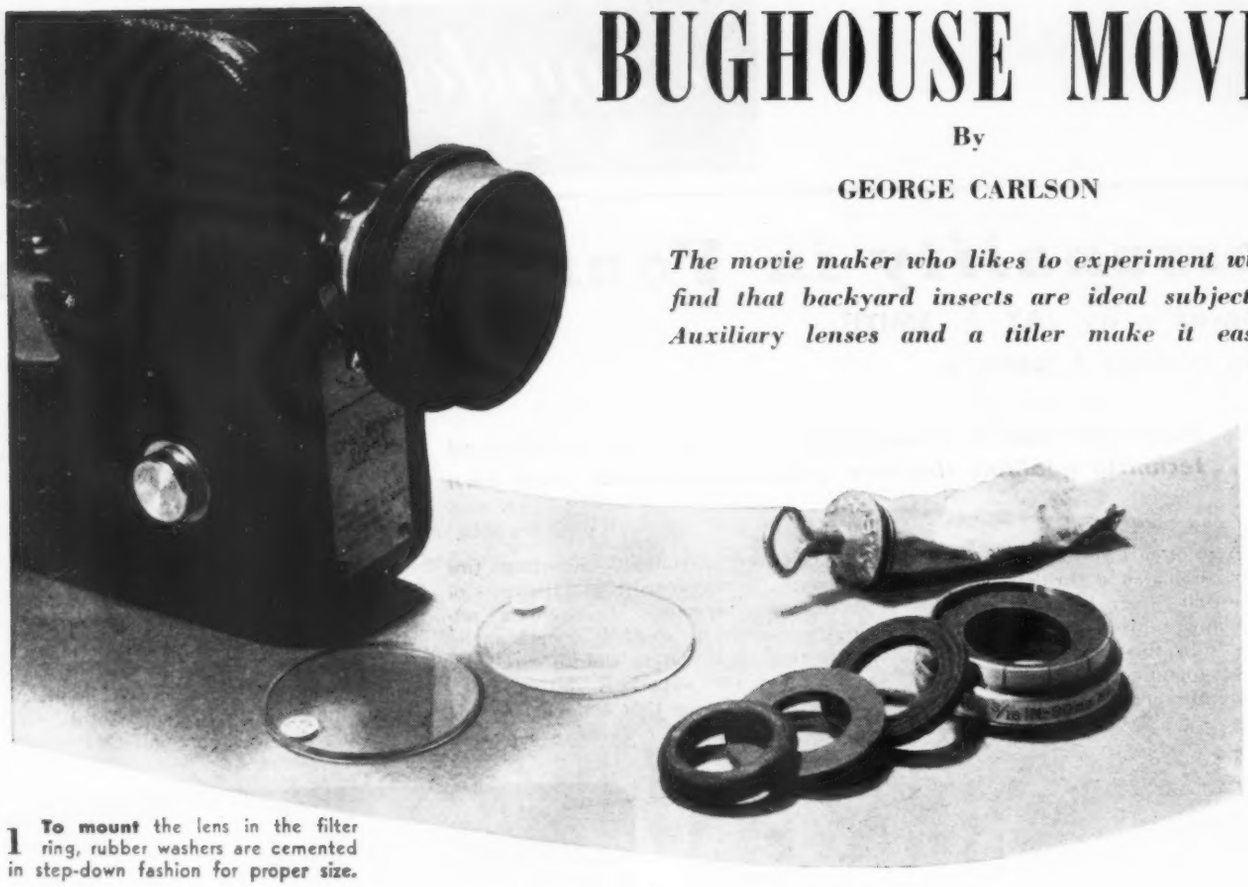
A simple device that will mark your movies as yours is to put members of your family in them. Such persons immediately mark the film as having been made by you. Here it was done in a scenic.

BUGHOUSE MOVIES

By

GEORGE CARLSON

The movie maker who likes to experiment will find that backyard insects are ideal subjects. Auxiliary lenses and a titler make it easy



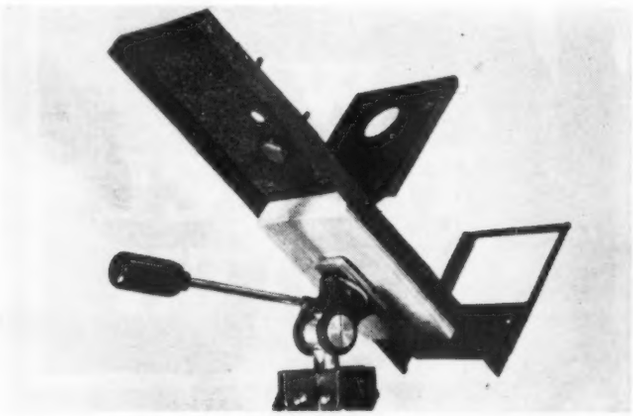
1 To mount the lens in the filter ring, rubber washers are cemented in step-down fashion for proper size.

THE AMATEUR movie maker can look forward to a season of the most interesting film subjects if he is willing to experiment a little and have plenty of patience. Best of all, this filming can be done at home and in any odd moments. The subject for the camera is insects—just plain bugs. With the scientific claim of more than six hundred thousand named insects and millions more unnamed, you can readily see how endless the subject matter could be!

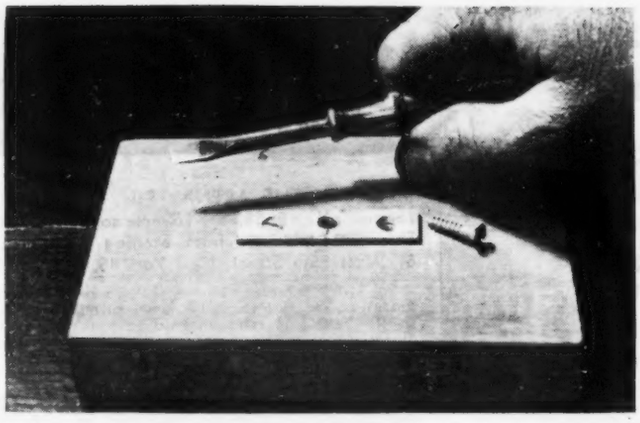
A book on insects from the public library can give many pointers. If well illustrated with good close-up photographs, your imagination in seeing them in action surely will give you ideas and enthusiasm. Your own backyard, the corner vacant lot, and the flower and vegetable gardens will furnish enough simple and well known kinds of bugs to keep you going for a long time.

Although the more elaborate equipment with telephoto lenses, critical focusers and alignment gauges can be an advantage in making bug movies, the simplest camera with a fixed focus lens can be used with good results. The answer is in the use of accessory lenses having their own particular focal length, attached to the front of the regular camera lens in either homemade cardboard holders or regular metal filter mounts. These auxiliary lenses are simple positive or magnifying lenses that, when used before the regular camera lens, shorten the focal length, enabling the camera to be used closer to the subject. Their focal length usually is determined by diopters, which are optical units of measurements of single magnifying lenses. One diopter represents a focal length of approximately 40 inches, two diopters 20 inches, three diopters 13 inches, and so on. For insect filming, the closer working lenses are, of course, the most useful. For example using a 13 diopter lens and filming at three inches the field of view is $1\frac{1}{8}$x$\frac{7}{8}$ inches. These lenses are obtainable from various sources. Photo dealers handle some under such trade names as "Portra," and "Proxar," and others. There are some concerns handling "salvage" lenses and these particularly are available in the

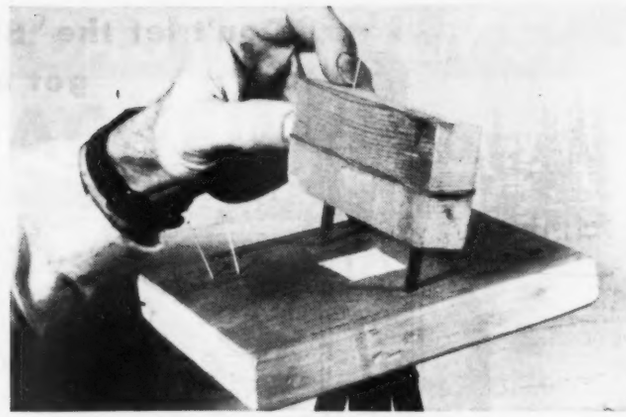
2 A simple homemade framer with an open plywood easel frame. The camera is held in place with a $\frac{1}{4}$-20 bolt and knurled nut. A wood strip along one side keeps the camera in the same alignment, and a tripod socket under the base holds it on a tripod.



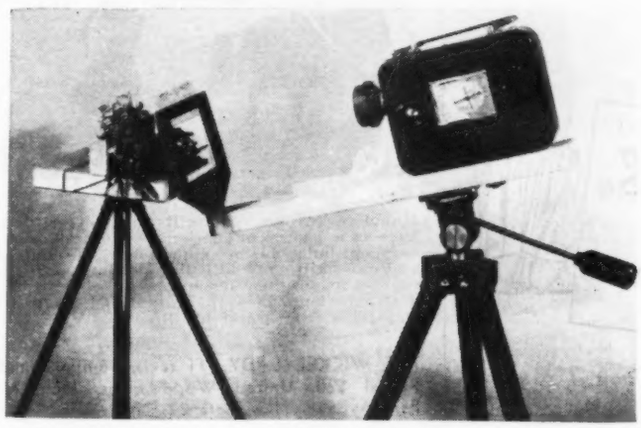
3 By using a block of wood with a tripod socket, the titler can be made to slide forward and back on the tripod. The block should be made long enough, and with careful shaping, it should fit snugly. This helps the framing of the subject to the easel.



4 **To make** your own tripod sockets for attachment on any wooden-base gadget, an angle bracket can be either hammered straight or a piece can be sawed off. Make a new 7/32 inch hole, or if a hole is already on the bracket, enlarge it and thread with a tap.



5 **To make** a "bug stage," a wood block with a tripod socket made as detailed before is constructed so it can be set on a tripod. Another small block of wood with thin dowels can be used in various positions to hold cardboard backgrounds if they are desired.



6 **The "bug stage,"** setup on a tripod and with a tripod-supported framer holding a camera being used for close-up filming. The use of leaves, grass, twigs, sand, and stones can simulate natural settings. Glue and pins will keep your subjects in place.

7 **With** a close-working telephoto which has a small field of view, supplementary lens can be dispensed with. Here is a critical-focusing 8 mm camera with a 2 inch telephoto lens being used with a 3 diopter supplementary lens at a distance of thirteen inches.

shorter focal lengths. I have used inexpensive spectacle lenses from the variety store, dismounted from their rims, very successfully. However, about the shortest focal length obtainable in this kind is about 8 inches. A lens like this would be marked with a small paper tab with the designation 5.00 above a line, and the figure 8 below the line—the upper number being the diopter size of 5, while the lower number is the focal length.

When using these auxiliary lenses on cameras having fixed focus lenses, measurements must be from the front of the auxiliary to the subject. Camera lenses in focusing mounts must be set at infinity when used at the same distances.

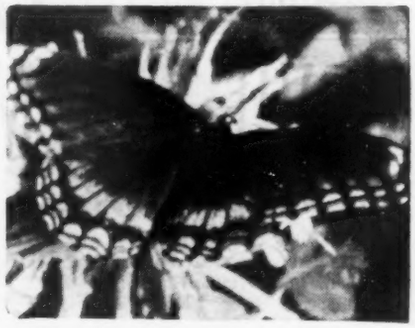
Figure 1 shows how these lenses can be mounted in a filter ring accommodating them. Varying diameter rubber washers, which can be purchased at plumbing supply shops, can be used to mount the ring on the camera lens. The washers can be cemented in a "step-down" fashion until the proper size for the lens is reached. Sometimes a turn or two of tape or a little scraping down with sandpaper will help to make a perfect slip-on fit. If a filter ring is to be used, it should be large enough to hold the greatest diameter accessory lens at hand. Smaller diameter lenses can then be cemented to cardboard washers to fit inside the filter ring.

The main problem in using these close-up lenses is determining the field of view and the means of keeping the subject within that field. This can be done with test strips of film. Cheap positive film which can be

(Continued on page 153)

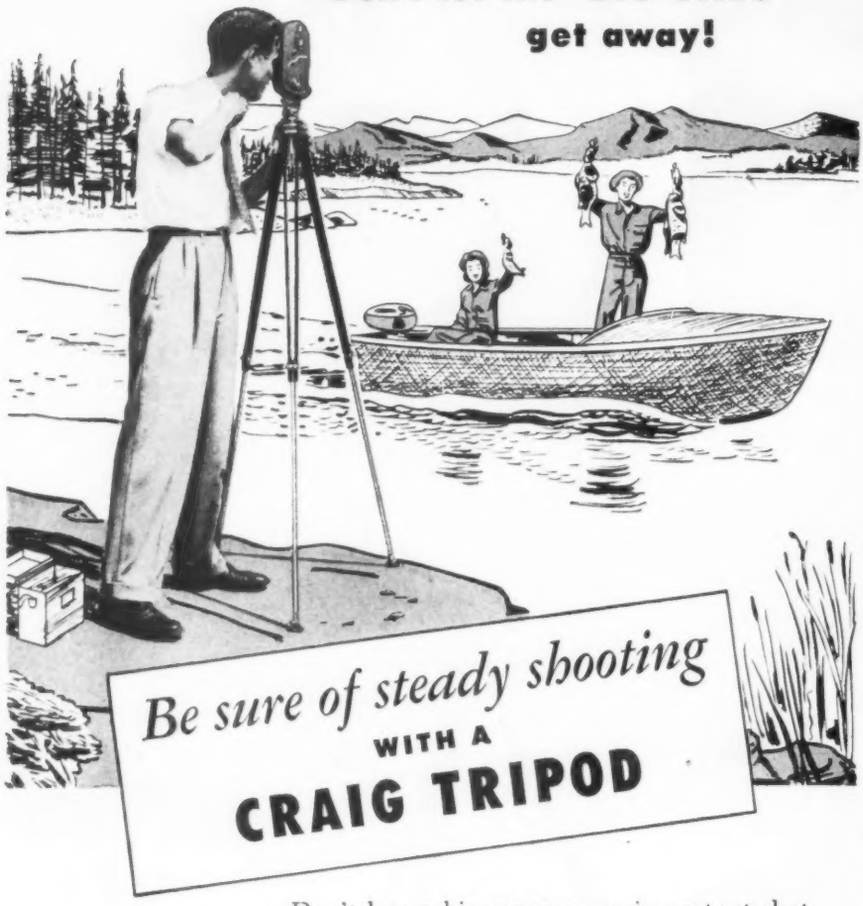
8 **This 8 mm** Kodachrome frame enlargement of a wasp was filmed at a distance of three inches. A wooden framer was used.

9 **The yellow** and black spider was filmed at a distance of eight inches, with a 16-frame speed at f/5.6 in full sunlight.



10 **The multi-colored** butterfly was shot at an exposure of f/4.5 and 24-speed. Hand-held framers can be utilized here.

Don't let the "BIG ONES" get away!



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THE WICKED LADY. 11 reels, 16-mm sound. Rental $20. United World Films, Inc., 445 Park Avenue, New York 22, New York.

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Restoration England, in a wild reaction from the sternly moral Puritan atmosphere of Cromwell's time . . . are brought out in this Rank-Universal film planned for mature audiences. Margaret Lockwood is the ruthless, thrill-seeking lady, and James Mason plays the hard-bitten highwayman.

YOUR NATIONAL GALLERY. 10 minutes, 16 mm black-and-white sound. Sale $45. United World Films, Inc., 445 Park Avenue, New York 22, New York.

By use of the perambulating camera—as if seen through the eyes of an appreciative visitor—the viewer takes a tour of the National Gallery of Art at Washington, D. C., and looks at the priceless paintings, sculpture, tapestries, walks down corridors, stops here and there before outstanding masterpieces, and goes in for closer looks at them. The commentary explains how these exhibits are preserved and protected. The U. S. Navy symphony orchestra supplies the musical background. Other titles in this art series include "Medieval Architecture," and "Renaissance Architecture," each one reel, and "Music and Architecture Through the ages," two reels. These are French productions, but with American narration. The series also includes two

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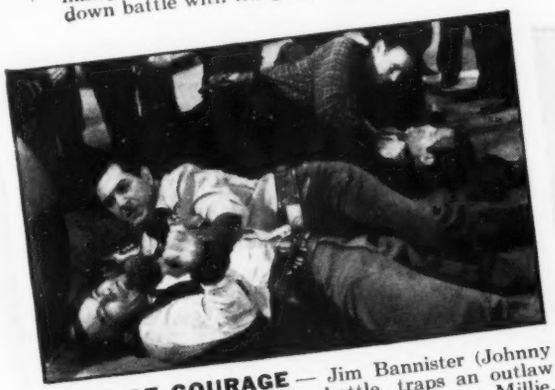

CODE OF COURAGE — Jim Bannister (Johnny Mack Brown), in a terrific battle, traps an outlaw gang to save Judge Harkins and daughter Millie. He proves that Mayor Mike Gorman is secretly the head of the gang and brings him to justice.

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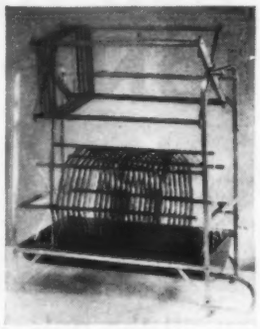

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films with French narration—"Rodin," (three reels) and "Nos Tailleurs Des Images" (two reels).

CHINA CLAY. 11 minutes, 1 reel, 16 mm black-and-white sound. Rental $1.25 a day; sale $22. British Information Services, New York office, 30 Rockefeller Plaza, New York 20, N. Y., Chicago office, 39 South La Salle Street, Chicago 3, Illinois.

Britain's second largest export of raw material is china clay, and two-thirds of the total yield is sent to the United States—this film points out. All Britain's china clay is found in the southwest and the film shows how it is obtained from the Trevisco pit in Cornwall. Sand is an important by-product of the clay and is put to good use in the manufacture of a new mass-produced house.

ALL-STAR BASEBALL GAME. Released in five 8-mm and 16-mm lengths. Official Films, Inc., 25 West 45th Street, New York 19, New York.

See Leo Durocher and Bucky Harris lead their National League and American League teams into action in the St. Louis ball park, and watch such players as Ewell Blackwell, Johnny Mize, Ralph Kiner, Ted Williams, Joe Di Maggio, Ralph Branca, Bob Feller, Joe Page, Lou Boudreau, and others in action.

SWELL GUY. 9 reels, 16-mm sound. Rental $20. United World Films, Inc., 445 Park Avenue, New York 22, New York.

A flashy war correspondent fakes a hero role that fools everyone but his mother. Behind the "swell guy" front he behaves like a

thorough-going heel, but finally gives his life to save that of the young nephew who idolizes him. Included in the cast are Sonny Tufts, Ann Blyth, Ruth Warrick, William Gargan, John Litel, and Thomas Mitchell. (Limited to club, school, and other group showings).

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Each reel covers one of the subjects listed. Other releases available soon include Crater Lake, Sequoia, Mt. Ranier, Olympic, Grand Teton, Rocky Mountain, Mesa Verde, and King's Canyon National Parks. The films have been produced in cooperation with the National Park Service. The photography is by John W. Evans, Herbert C. Lanks, Jack D. Leppert, and R. K. Klein. Production was under the supervision of Harold F. Jenkins.

INSTALLING ARMORED CABLE. 28 minutes, black-and-white sound, available to groups free except for shipping charges. National Electrical Manufacturers Association, 155 East 44th Street, New York, New York.

Training and promotion are the objects of this film, produced by Bray Studios, Inc. of New York City for the National Electrical Manufacturers Association. It opens with a synopsis of the characteristics of and widespread use of armored electrical cable during the past 50 years. A short animation sequence depicts an X-ray view of a typical house-wir-

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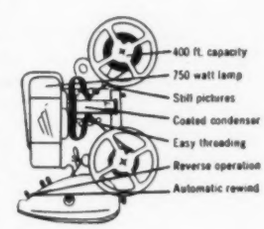

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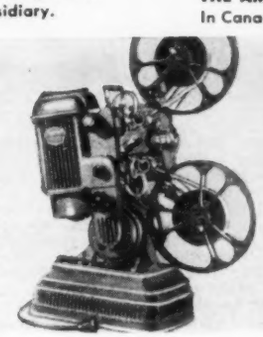

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ing system. The scene then changes to a new house under construction. The journeyman electrician inspects the set-up, checks the blue-prints, and goes to work. Detailed explanations cover placement of outlets, methods of cutting the cable without damage to the conductors, proper grounding precautions, and neat, careful workmanship. An inspector examines the completed installation. Emphasis is placed on following practices set forth in the National Electric Code.

GUNTOWN, LAWLESS FRONTIER, WESTERN HONOR, CODE OF COURAGE. Castle releases, available through photographic dealers.

These four new Castle releases feature the outdoor Western stars, Johnny Mack Brown

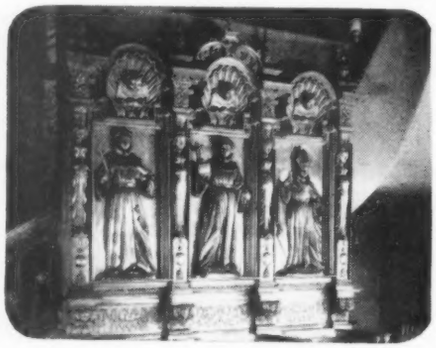
and Kirby Grant. The illustration shown herewith is taken from the first film listed, "Guntown." The films are available in two 8-mm editions and three 16-mm editions, including dialogue sound.

WHERE WILL YOU HIDE. 2 reels, 20 minutes, 16-mm sound color. Encyclopaedia Britannica Films, Inc., Wilmette, Illinois.

This film poses the question of what will happen in another war when atomic bombs, bacteriological warfare, germs or still unpublicized weapons rain down on cities in a possible future conflict. The film was produced by the Audiographic Institute of Los Angeles as the result of the desire of atomic scientists to inform the world of the doom that another war might bring.

MAHOGANY—WOOD OF THE AGES. 40 minutes, sound Kodachrome. Free, except for transportation and insurance charges. Bookings are on a selective basis, favoring larger community groups. Mahogany Association, Inc., 75 East Wacker Drive, Chicago, Illinois.

After a brief introduction, the picture traces the discovery and early history of mahogany. It takes the audience to the jungle



and shows the great effort and time involved in logging mahogany trees. Then it follows their journey down the rivers and to ocean freighters which bring the logs to American mills. Mill scenes show how "the treasure chest is opened to reveal the beauty within." Finally the cabinet maker turns out the fine pieces, all retaining the beauty of the ageless wood. The Bray Studios, who produced the picture, sent a crew to Central America for the location shooting, which had to be timed to hit the short dry season. Live sound is

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combined with off-screen narration, and a musical score supplies the background.

HOME MOVIE NOTES

Twenty home movie subjects now available with Spanish titles and sound tracks are described and illustrated in a folder issued by Official Films, Inc. Among the titles included are "Zoo's Who," "Bluebloods," and the "Monarchs of the Ring" series. Free copies of the folder are available from dealers, or by writing to Public Information Department, Official Films, Inc., 25 West 45th Street, New York 19, New York.

* * *

Dr. John Guy Fowlkes presents an analysis of the way in which free films present our cultural and industrial strength—in a pamphlet entitled "Through Films—Our Cultural and Industrial Strength." The booklet is available without cost from Educators Progress Service, Randolph, Wisconsin.

* * *

Sales and distribution of "Highway First Aid" filmstrips are now being handled by the Medical Research Film Library, 1569 Broadway, Brooklyn 7, New York, it is announced.

* * *

First two in a series of 26 video films have been completed by Bell International Pictures, president Jack Gilson announces. The series, based on the network radio program "Retribution" by Dwigh Hauser, is for a weekly, half-hour video program. Marjorie Woodworth, Robert Dane, and Martha Mitrovitch are featured in the first film titled "Operation Murder" and the second, "One Witness," features Helene Stanley and John Lawrence. Larry Lawrence was executive producer on both films. Another film, the first in a series titled "Hollywood Harmony House" starring June Preisser, is being edited.

* * *

British Information Services announces that their film rental prices, in effect since September, 1946, were increased July 1 in order to bring them in line with those charged by various U. S. commercial organizations which dispatch B. I. S. films. Black-and-white films will be available at $1.25 a reel. Color films will rent for $2.50 a reel. No increase of sale price is contemplated. "Films from Britain," the revised catalogue of British Government sponsored films, was published August 1 and includes a large number of new films released during the summer.

* * *

The use of films and other visual aids will be developed on a large scale by the new Educational Foundation for Visual Aids, which recently has been set up by the British Ministry of Education. Its function will be to promote the preparation, distribution, maintenance, and use of visual aids as a medium of education. Its goal is the equipping of every school with a projector and other visual apparatus. The first director of the foundation is Dr. John A. Harrison, assistant education officer for the Surrey County Council. The board of governors includes W. P. Alexander, head of Gaumont British Instructional Films; Sir Henry French, director general of British Film Producers Association; H. D. Hughes, chairman of the National Committee for Visual Education, and J. Beddington who was director of films division, Ministry of Information, during the war. The foundation will be financed at first by means of a substantial loan from public funds, repayable from the income derived from sales.

* * *

Official Films, Inc., has released a new 6x9 brochure giving a cross-section of their latest home movie releases. The folder can be obtained by writing to their Public Information Department, 25 West 45th Street, New York 19, New York.

* * *

A new addition to the series of Handiform study guides that accompany the United World Science series has just come off the press. This guide to "Development of the Chick," written by Leon B. Guelpa, Jr., of United World's educational division, gives the film's entire commentary, correlated with picture action and scenes from the film. A glossary, bibliography, and suggested uses and activity techniques add to the effectiveness of both the guide and the film it serves. Science teachers and audio-visual workers may obtain free copies by writing to: Educational Division, United World Films, Inc., 445 Park Avenue, New York 22, New York.

* * *

On Sept. 8, 1948, New Institute for Film inaugurates its Film Workshop, the graduating course in a completely integrated program of practical training in professional methods of motion picture production. Film Workshop students will function as a production crew with the objective of completing a live dialogue picture under studio conditions with complete equipment.

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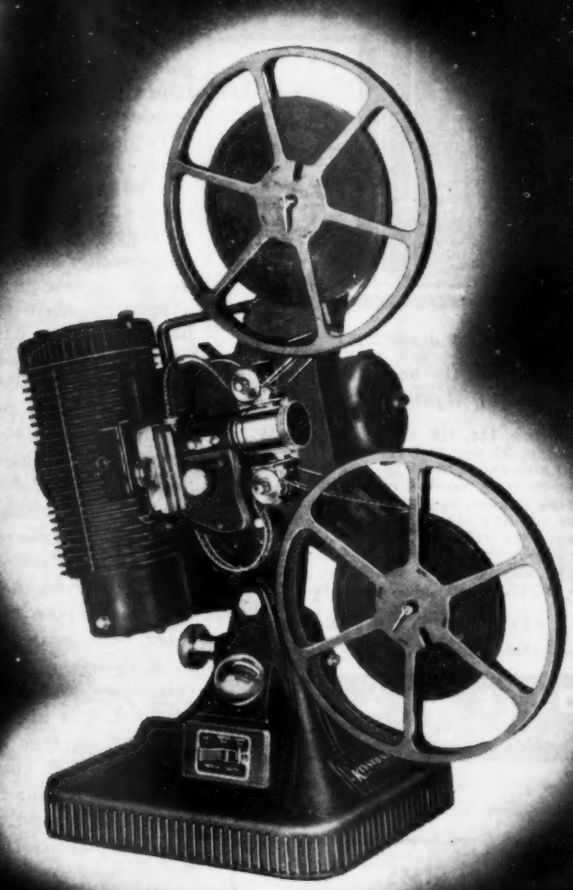

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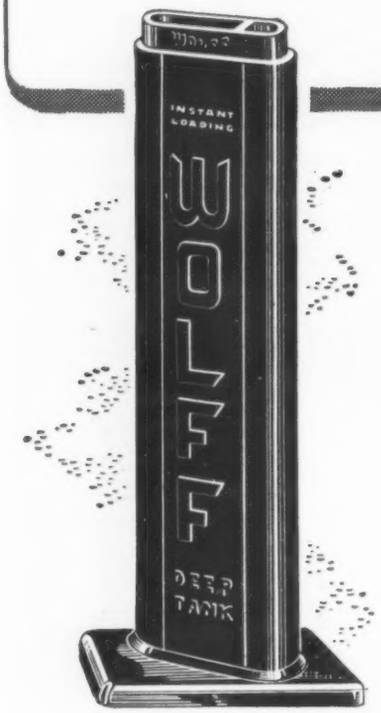

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Personality in Your Home Movies

(*Continued from page* 115)

methods, or techniques of your own choice.

Suppose we consider some of these ways by which personality may be injected into your movies.

TECHNICAL EXCELLENCE. First of all, the movies will have to be as good, technically, as you can make them. Several rather common precautions will aid here. Calculate the exposure accurately. When you pan, pan smoothly and s-l-o-w-l-y. Use a tripod whenever possible.

The three Cs of good movie making are color, composition, and continuity.

Most movies are made in color. Here only a few points can be discussed since we are dealing with personality. If you become color conscious, sometimes the color itself will aid in producing personality in a movie. I once saw a movie about a wheat harvest in Kansas, a movie made by an amateur like myself. This movieteer had emphasized the golden color of the grain throughout the movie; the gold of the grain, the golden fields with the combines moving serenely through them, the golden grain flowing into sacks, every scene was slanted toward the golden color of the grain. This color certainly gave the movie a distinct and pleasing personality.

To use color to give personality, we must train ourselves away from a life-long habit: most of us are "habitually color-blind." We know and can identify colors correctly, but we usually ignore colors. By striving to see colors as they are or as they will photograph, we will become aware of them, and may be able to use them for obtaining personality in movies as my friend did with his golden grain movie.

Composition plays a large part in obtaining movies with personality. A movie in which each scene is well composed will have a personality without further doctoring, fixing, or manipulating. The rules of composition may be simple or complex, depending on the details of compositional practice you desire to use. We will mention only the simple rules of composition.

First, compose each scene so that everything belongs in the picture. Frequently, by a change of camera position or angle, extraneous material can be eliminated or subdued; this improves composition.

Second, arrange the scene so that there is something in the foreground to give an illusion of depth; this applies particularly to landscapes and scenic pictures.

Third, balance the scene so that the center of interest is just to one side of the center; balance each side, and the top and bottom so that the objects *almost* balance each other. For instance, a tree on one side should be balanced by a smaller tree on the other. A large object, such as a grown person can be balanced against a smaller object, such as a child. Lovely clouds in the sky balance land or sea scapes at top and bottom, respectively.

A movie with well composed scenes will be a movie with its own personality.

Continuity, the third of the "Cs," also is important, because it allows the viewer to

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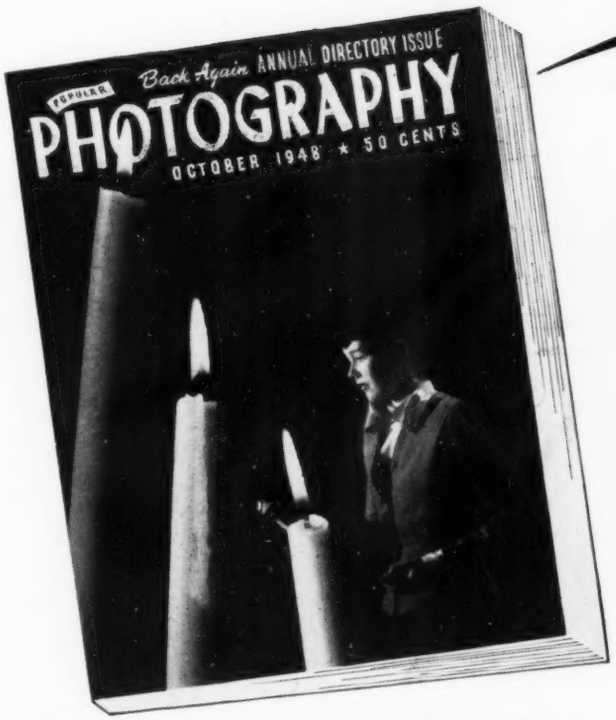

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see progression of action in a logical fashion. Arrange the scenes as you would arrange your sentences or paragraphs in a story you wish to tell.

One of the most difficult stories to tell is a long one; you can tell your long movie stories by using several different scenes. First, use a long shot, then, maybe, a close-up, then perhaps a medium shot from a different angle. In sequence, the story is told and is interesting because of the variation you introduce.

Now let us look at several other ways by which strong distinct personality can be introduced into your movies. Let us consider subject matter, methods and techniques, and last, the much discussed subject of movie titles.

SUBJECT MATTER. If you are one of the numerous movie makers who occasionally or frequently makes movies about yourself or your family, you immediately have all the personality you can handle, namely, the personality of yourself and your family. Put yourself into your movies wherever possible. Of course don't go mugging into every scene, don't be obnoxious, but in a polite dignified way (because, after all, you are a polite and dignified person) let it be known that "these are your movies because you are in them." The same applies to other members of your family. Certainly no one will deny that the personality of the actors contributes to the personality of the movie.

Silhouettes add a distinctive personality to your movies. They can be made against sunsets, scenics or, as here, against a fireplace. Expose for the background and subjects will be in silhouette.

You will have an easy time of travel movies, too. The presence of your car or members of your party will add the necessary personal touch to your movies. You can show members of your family in several scenes, participating in the beauty of a scenic, or enjoying the fun; such shots will contribute personality to the movies you make.

Personality can be added to other types of movies by means of their subject matter. In a movie of fall foliage, the trees with their lovely yellows, reds, and ambers, the bushes with their fall colors, and clear skies as background, all set the scene and give the movie its personality. If each scene is planned to contribute its share to this personality, your movie as a whole will be stronger and much more interesting, even as a man with a powerful personality is most interesting.

TECHNIQUES AND METHODS. Perhaps you have developed ways of photographing things that set your movies apart from others. If so, you can use such scenes made by your own special technique to add a distinct personality to your movies. Let me give several illustrations.

One movie maker whose work I admire frames many of his scenic pictures very severely. This he does by placing dense, dark, leaves, limbs, arches, or whatnot on both sides and the top of the scene, thus framing in such a fashion that his audience is compelled to concentrate on the material he has framed. He uses these shots only six or seven times in each half-hour movie, but they identify his work immediately. You can do the same, if you wish: frame the view of the valley by arches of the porch; frame the statue in the park with the top and sides of a door or window; frame the woodland scene with a leafy arch; and so on. Portholes, windows, rock formations, all may be used for framing. I know that such severe framing frequently is frowned upon, but in his movies, such framing is pleasing, it gives the movie its personality, and it identifies the movie as the work of its individual maker.

Cluttered backgrounds, such as this, will give your movie character, but it will not be of the best. For good results choose plain even-toned background that sets off your subject with calm contrast.

Another movie maker adds personality to his movies by the use of silhouettes. All of his movies have one or more silhouettes, all in good taste. He uses a silhouette to emphasize depth in scenic shots, to place dark bulk against sunset shots, and to balance scenes in which something, preferably without detail, is required on one side of the picture. He is a silhouette expert, and his movies are identified by their silhouette personality.

I can spot the work of another movie maker by his movie portraits. He usually picks a very dark background, faces his subjects away from the sun, and shoots into the light, shading the lens and exposing for the shadowed face. The result is very pleasing: features with soft skin tones, surrounded by a halo of hair against a dark background. Whenever he is to make a movie portrait, that's his manner of making it; the results are excellent, they identify his work as clearly as if he had autographed each frame, and his movies have that all important personality, due to just a few portraits.

In fashions similar to these that I have mentioned, each movie can have its own personality as a result of only a few shots, made in a certain style or fashion. It's a

Dominant color adds personality. Here the warm tones of fall foliage were chosen as the theme color for a movie, and were repeated several times in the film.

good way to achieve personality. Skeptical? Try it!

TITLES. In my opinion nothing gives a movie a stronger personality than the titles you use. The titles offer a way of explaining what is going on (any title does this) and also sets the mood, establishes the locale, or may identify the movie with the maker; these three traits of titles contribute to the movie's personality.

When I make a movie about a certain subject, I try to have all the titles uniform; I usually like to have them do more than just set forth some information. Let me illustrate. A title that says "Florida" is all right, but it's so much better if it also shows waving palms, glittering ocean, and shining beach; or, in a pinch, is simply made on paper that has a tropical scene on it. A title telling of the growth of a baby is all right, but it is much more interesting if the background shows the baby playing with his toys, or at least a picture of some shoes or toys. Get the idea?

By the use of the same background in all titles of a movie, a uniform personality is established.

Titles with moving backgrounds usually are made in the following fashion. Get suitable film and expose it in the camera to the desired background scene, preferably winding the camera as it runs so that the entire film is exposed without stopping. Now rewind the film (with 8-mm camera, run it through the camera a second time with the lens covered) and expose it a second time to the desired title, using white letters on a black background. (See POPULAR PHOTOGRAPHY, June, 1944, page 66, for details). The result will be white letters on a moving background; such a title will be in complete conformity with the subject matter of the movie; they strengthen the personality of the movies you are making.

Many movies are like wishy-washy people: they go hither and yon, without purpose, without aim, without thought. In other words, no personality. By improving technique, by becoming color conscious, composition minded, and continuity aware, and by employing suitable and appropriate titles, most movies can be endowed with a strong, pleasing personality. And you will find that these improved movies will be more fun to make and much more fun to see and show to your envious friends.

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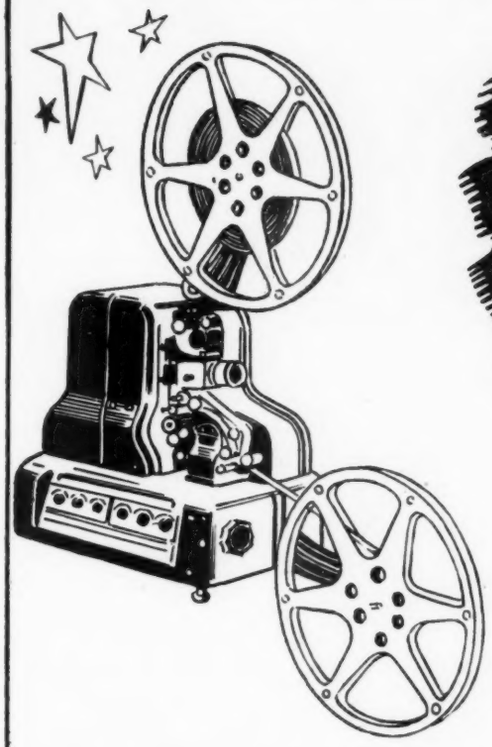

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The Magazines

(*Continued from page* 16)

the farmer subject at play. "How about a nice hunting shot," Joe asked. "Don't hunt," the farmer said. "Well, then fishing?" "Don't fish." Time passed and things were eliminated. He didn't hunt, fish, smoke, drink, or do much of anything but grow oranges. "What do you like to do?" Joe asked. "I play Anagrams," said the farmer, so Anagrams it was.

Joe told the story in all seriousness to the Sarasota Rotary club some time later. He got a terrific laugh which he couldn't understand until he realized that instead

The four individuals smirking at the blue ribbon winner are, from left, Ike Vern, Nelson Morris, Michael De Pascale, and Elizabeth Timberman. The locale: Meadowbrook Inn, a foot-shaking palace in New Jersey. The occasion: judging the salon of the New Jersey Professional Photographers Guild of which De Pascale is president. Judges: the other three.

of defining his subject's pastime, he had merely said, "I finally got the farmer to admit that he had one hobby he keenly enjoyed doing at night when the day's work was through."

• • •

BILL VANDIVERT tells us he's found the ideal way to photograph the South. "From the waist up you anoint yourself with insect repellent "6-12," from the waist down use "Jitterbug" (for use against jiggers only). The combined perfumery doesn't make for a social success but—what fun to be able to use both hands for photographic purposes."

• • •

When MARTIN MUNKACSI got through with a particularly difficult assignment he delivered the pictures to the editor and watched closely for his reaction. The editor looked pleased and said "I see now how a picture is worth a thousand words." "You are mistaken," Munkacsi answered. "It's worth a thousand dollars." With that he placed the bill on the editor's desk.

• • •

Here comes a word from your long lost and silent member, (BOB JONES, by name). "If I can give any plausible reason for the long silence, it must be because I have been so deeply immersed in building a house out here in the Connecticut wilderness along with a studio and darkroom attached. This project has taken my time between assignments, which are always 'travel' deals.

"At any rate, though I haven't kept you very well informed on my comings and goings, I will try to do better in the future. I'm very much amused by the brother

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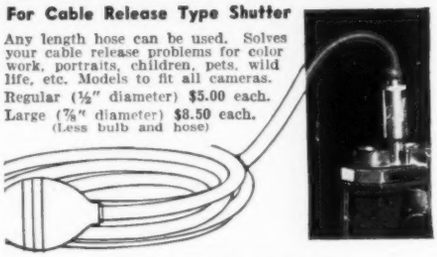

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ASMP'ers experience with models in Mexico, as reported in the last issue. Trouble was though, that it killed a story I was about to send you of an almost identical experience that I had recently in San Juan, Puerto Rico. And since I don't want to be accused of trying to 'top the previous yarn,' here is another for what it's worth.

"Two of us were browsing around one of the racing stables at a track outside of San Juan, where the nags were getting spruced up for the races that day. Although Puerto Rico is noted for its relaxed attitude about gambling, cock fighting, horse racing, etc., I didn't expect to see what I did. There was a trainer standing alongside a big bay mare with a hypodermic the size of a flit gun in his hand. He had just taken it out of a box and was loading it up for instant use—all as matter of fact as you please. I'd heard tell of horses being "pepped up" before races, but I never expected to see it done so openly. When I could get hold of my tongue I asked the man what it was he was giving the horse. 'Vitamin B,' he said, 'it makes him run faster.' "

• • •

BOB CAPA who missed covering the first World War only because he was 13, is now covering a new one. Bob, author of "Slightly Out of Focus," is now somewhere on the battle fronts of Israel.

• • •

NOW ELISOFON'S "IT." Eliot, as previously reported in this column, has been chasing FRITZ HENLE literally all over the map—arriving invariably a few days after Henle's departure. This time Elisofon beat. He's been in Paris for a few months, and now Henle is the new arrival.

• • •

EARL LEAF'S new book "Isles of Rhythm" published by A. S. Barnes has been released. Going down with 30 cases of flashbulbs and a typewriter, he returned with credit lines as both photographer and writer.

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No limit on the number of entries.

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RULES OF CONTEST

(1) Contest is open to all persons, except employees of POPULAR PHOTOGRAPHY, Ziff-Davis Publishing Company, and their families. Contest opens February 15 and closes October 1, 1948. No entry fee is required.

(2) ALL pictures entered in the contest will be eligible for the grand prizes.

In addition, each picture submitted in time will be eligible for a monthly award, based on the date of its receipt by the Contest Editor.

All entries received on or before midnight April 1, 1948 will be eligible for the First Monthly Awards to be announced in the August, 1948 issue.

Entries received between April 2 and midnight May 1, 1948 will be eligible for the Second Monthly Awards to be announced in the September, 1948 issue.

Entries received between May 2, 1948 and midnight June 1, 1948 will be eligible for the Third Monthly Awards to be announced in the October, 1948 issue.

Entries received between June 2 and midnight July 1, 1948 will be eligible for the Fourth Monthly Awards to be announced in the November, 1948 issue.

All entries eligible for the monthly awards, whether winners or not, will automatically be entered in the competition for the Final Prize Awards. Entries received after July 1, 1948 will be too late for eligibility in the competition for the last of the monthly awards, but will be entered directly in the Final Prize Competition provided they are received not later than the closing deadline, October 1, 1948.

(3) Any number of black-and-white prints, color prints, or color transparencies may be submitted. Prints of any size may be submitted although 5" by 7" or larger are preferred. There are no restrictions as to subject matter.

(4) Tinted black-and-white prints are not eligible, nor are pictures which have been published by any other photographic magazine. Publication in any other form does not make prints or color transparencies ineligible.

(5) Each print or transparency must have secured to it a filled-in entry blank as provided here, or facsimile thereof. Please typewrite or print the information requested. Additional entry blanks can be obtained from photo dealers and finishers or directly from the Contest Editor of POPULAR PHOTOGRAPHY (if request is accompanied by self-addressed stamped envelope).

(6) Pictures will be returned only if a self-addressed and stamped envelope, or label and postage, are contained in the same package. Do not send postage in separate letter. The Contest Editor cannot entertain correspondence of any kind regarding entries.

(7) Prize-winning prints and transparencies, including all reproduction and promotional rights, become the exclusive property of POPULAR PHOTOGRAPHY.

(8) Address all entries to Contest Editor, POPULAR PHOTOGRAPHY, 185 N. Wabash Avenue, Chicago 1, Illinois. Final entries must be received not later than midnight, October 1, 1948. Grand prizes will be announced in the March, 1949 issue of POPULAR PHOTOGRAPHY.

(9) Judges in the contest will be the editors of POPULAR PHOTOGRAPHY. Their decision will be final. In the event of a tie, duplicate prizes will be awarded.

(10) While exercising the utmost care in handling prints, POPULAR PHOTOGRAPHY assumes no responsibility for loss or damage of contest entries.

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100	Prizes, U.S. Savings Bonds, each	$100	100 Prizes, U.S. Savings Bonds, each	$100	20,000
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24 AWARDS*

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Photographing Trees

(*Continued from page 54*)

is easier to compose your picture on the groundglass or in a viewfinder if the camera is stock still on its tripod.

The first step in tree photography is to get to know a little about trees. You do this by making yourself "tree conscious." As you go to and from work, or when you are out taking pictures Saturday afternoon or Sunday, notice trees. Look for a tree or a group of trees which appears as though it would make a good picture. Perhaps you may be lucky enough to find fairly close to home a tree which, with its surroundings, looks as though it had photographic possibilities. "Adopt" this tree. Give it a lot of attention. View it from every angle. If it is a city tree you will have to consider it in relation to streets, buildings, wires and perhaps other trees. If it is a tree out in the country you will want to study it in relation to the various other features of the landscape.

Go clear around the tree; see it from all viewpoints until you have found the angle from which it looks the most graceful and beautiful. Study your tree in relation to times of day. This is most important, for it will take on many different aspects between early morning and late afternoon. Look at your tree at these different hours and decide which makes it look the most attractive. When you have decided as to the best angle and the best time of day, go out with your camera and make a picture. In fact, if you have the time and film it would pay you to make a whole series of pictures of the tree from different locations and at different times of day. You can learn a lot from such a set of photographs.

One thing you will discover fairly early in the game is that, in general, irregular trees such as birches, eucalyptus, pines, etc., make better pictures than trees that are more regular in form, such as elms, oaks, and poplars. You will also find that very often a small group of trees, say three or four, makes a more interesting picture than one tree. In the beginning, however, it will be best to work with one tree until you are well started.

As you take up tree photography you become not only "tree conscious" but "sky conscious." A picture of a tree in a bald white sky is likely to be much less lovely than the same tree in a sky which has been given some tone by the use of a filter. The same tree will probably look even more beautiful if it is in a sky filled with lovely clouds. The thing to do is to study the sky as you study trees. Keep an eye on the sky in relation to the tree you have "adopted." When you find a day when there are clouds, go and photograph your tree against the sky. The finished pictures may be excellent.

There are few branches of photography where a knowledge of how to use filters is so important as in tree photography. Suppose your tree is fairly dark and there are no clouds. If you use a red filter and thus secure a dark sky, your dark tree will blend with the dark sky and will tend to be lost. In a case like this use a fairly light filter—

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say a light or medium yellow. These will give you a sky which is by no means bald and white and yet is not so dark that your dark tree will blend into it.

On the other hand, suppose your tree is in full sun and is likely to appear fairly light in the picture. In this case you might welcome the darker sky which a red or orange filter will give you.

A green filter is often valuable in tree photography because it makes the green color appear lighter in your print. You may find a tree which would appear more attractive if the tone of its leaves were lighter in the picture. You can secure this lighter tone by using a green filter.

Filters are so important in tree photography that it would pay you, if the purse will stand it, to buy a light and medium yellow, a green, a red, and perhaps an orange filter. Having purchased them, spend

The time of year is important in tree photography. Beautifully curved, but bare branches of these elm trees reach toward a rainy sky in this scene—but later in the year they will be heavy with leaves.

an afternoon experimenting with them. Photograph a typical group of trees against the sky, using each filter. Then find a tree of darker green and do the same thing. If your film holds out, make several sets of such negatives. Keep a careful record so that in the end you will not be wondering: "Did I use the red filter or the yellow filter on this one?" Make a test print of each negative and study the different effects.

A word or two may be said right here about photographing trees in silhouette. This sometimes happens if your picture is made in the early morning or early evening. If you exhibit pictures of trees in silhouette you are going to run into trouble with some photographic critics and camera club judges. There is a lot of prejudice against such pictures because there is no detail in the shadows. All you have is the shape of the tree, with no detail in that shape.

In the case of a tree picture, however, the shapes of the trunk, branches, twigs, and leaves are enough to make an attractive silhouette as long as it has beautiful or interesting surroundings.

You sometimes can obtain the same effect when you have a beautiful landscape spread out before you in the distance and a tree or two close to your camera. The light may be coming from such a direction that the landscape will be illuminated but there will be no detail in the tree in the final print. Go ahead and make the picture anyway. The beautiful, sunlit landscape in the background, with the black silhouette of the

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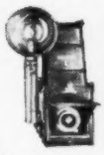

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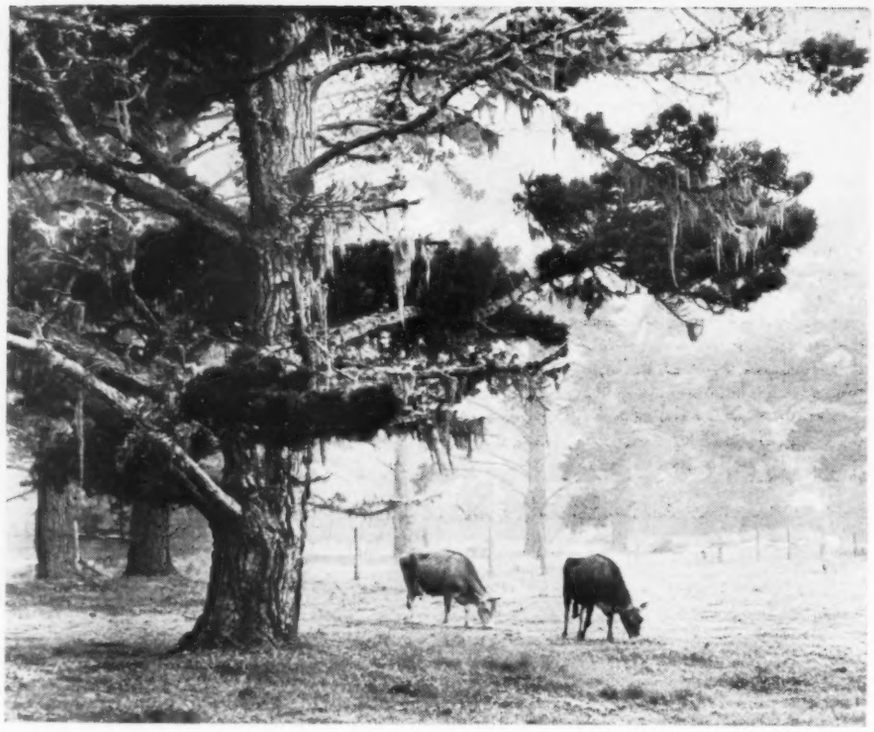

Here the trees and the animate objects contribute in equal degree to the success of a scene. The early morning fog creates an over-all soft, shadowless, and pearly gray lighting.

tree in the foreground, may make a most attractive photograph.

One thing to try to get into all landscape pictures is a feeling of depth, with objects in the foreground, the middle distance, and the background carefully separated. Trees help wonderfully in getting this feeling of depth. An example of such a picture might be a photograph which had a tree or two in the foreground, close to the camera, a vista of river or meadow in the middle distance, and an area of hills and sky in the distance.

In using nearby trees to establish distance in this way, you should not make the tree so prominent that it will steal the picture. Place the tree at one side, so that its branches serve as a sort of graceful frame for your scene, leaning over it with charm and beauty but not dominating the picture. Sometimes you will be able to shoot between two trees, thus having a pleasing frame on both sides of your picture. Such photographs are often most attractive, but there is one thing to remember: your photographs will not be really worth while unless between your trees you have a genuinely interesting landscape. Just the frame is not enough.

It is possible to use people to add human interest to tree pictures. A child playing with a ball, a couple walking hand in hand, a family having a picnic—all these things tell pleasing stories, which add interest to pictures of trees. Whether you will have your people close to the camera, with the tree merely as a background, or will have them under the tree, with the tree the most important part of the picture, depends on what you are trying to say—what kind of a picture you are planning to make.

In city photography you sometimes run up against things which offer special problems. These are buildings, wires, sign boards, and other such items. Using as the main elements in your picture a building and a tree, then depending on where you stand, you can make a picture in which the building is the important thing and the tree fairly unimportant, or you can make a picture in which the building is of less interest and the tree is important.

The thing to do is to size up the situation and decide which makes the best picture. If the tree seems to be the important thing you may want to use just a part of the building and make the tree big and important. If the building is attractive and impressive and you want to feature it, move around until the building shows at its best, with the tree perhaps at one side.

While fine trees are found in every city and town, and the city dweller does not have to travel very far to get tree pictures, often the most picturesque and spectacular trees are found in the mountains and along the seacoast. The reason these trees are really remarkable is the lives they lead. A gnarled old pine, which has defied the winds and snows of fifty or a hundred mountain winters is likely to have a lot of character. Likewise, such trees often stand by themselves, without the protection of other trees and where you can photograph them alone and from their very best angle. The same sort of staunch, rugged, picturesqueness is sometimes found in trees which have taken repeated beatings from salt winds and heavy rains along the seacoast. Here again you will often find twisted old trees standing sturdy and alone among the rocks.

When you come across such a tree, you can have a lot of fun sizing up the rugged old specimen, and really shooting it from the best position. Start out by going clear around it if the surroundings permit, looking at it from every point and frequently using your groundglass or viewfinder. Re-

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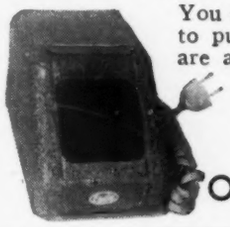

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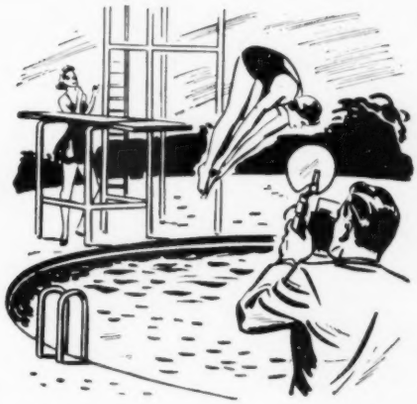

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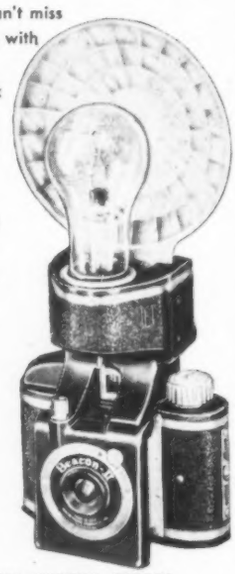

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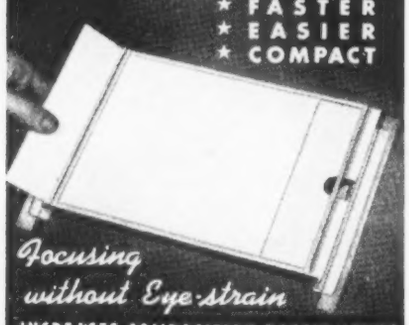

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member that you are trying to find the angle that will make the tree look as individualistic as possible, while at the same time fitting it into its surroundings.

It may be that when you find the best position the light will not be quite right. As the sun moves in the sky from morning to evening it makes great changes in the appearance of trees. At one time of day, parts of the tree may be in deep shadow, and at other times they may be in brilliant sunlight. At still another hour the light may cross the tree at an angle which brings out its shape and texture most admirably. With practice and experience you will learn which light is the best for a certain aspect. If you have the time and if the tree is really unique it will pay you to go back again when the light is just right and take the picture.

Needless to say, the different seasons of the year also bring about tremendous changes in the appearance of trees. Consider the case of a sycamore. It starts the year with branches bare. You can photograph the skeleton of the tree—the frequently beautiful trunk, branches and twigs. In spring the fresh green leaves come forth and the appearance of the sycamore is transformed. A short time later the tree is changed again when the leaves reach the full maturity of summer. In the fall the leaves turn yellow and brown, and gradually tumble from the branches. Each day, at this season of the year, you will find your tree with a different appearance. Finally it is winter, all the leaves are gone, and the tree has traveled its full cycle.

It is up to you to decide which of these seasons gives this particular tree its most striking appearance. After a little experience you will be able to judge this, and you will find that even trees which do not shed their leaves undergo considerable change in appearance between winter and the next autumn.

Blossoming trees offer special problems and special possibilities during the time when the blossoms are out. With color film they are particularly beautiful, but even with black-and-white they often make remarkable pictures. Photographs with fine textures and loveliness may be obtained by photographing just a small portion of one branch, or even a blossom-laden twig or two. You may be able to make your pictures with the sky as a background, while the twig is still on the tree, but it will probably be easier to remove the blossoms which you want to photograph and work with them separately.

Since you are photographing the blossoms in close-up and are trying to bring out their delicate shapes and textures as much as possible, do not include too much in your picture. A small branch containing two or three twigs may be all you will want. Using the groundglass as a viewfinder, change the position of the blossoms or the camera until you have the best arrangement possible. This will take some practice, but you will learn if you will work at it. With either sunlight or artificial light, turn the blossoms until the light strikes across them at an angle which brings out the shape and texture of the blossoms. Be sure to use a simple background, either the sky with a filter on your camera or else a plain wall, a window shade or similar backdrop. A background which will give you a medium dark gray but not black tone will prove effective for pleasing blossom pictures.

If you happen to have an interest in botany you can make a fascinating notebook by placing on the right hand pages pictures of trees, while on the left hand pages opposite you can mount close-ups of leaves, blossoms, and bark, along with botanical data — where such trees grow and their main characteristics. Making such a notebook is a fascinating and highly educational pastime which will give you a lot of fun.

Spring brings the blossoms and fall and winter bring the fog, rain, and snow. When summer is over and the cold weather sets in you may feel like putting your camera on the shelf until spring. Don't do it! Some of the finest pictures to be had are taken in bad weather. Fog in particular

This pair of pictures illustrates the comparative appearance of a single setting when photographed on ordinary panchromatic film, and infra-red film. The photograph at the left was made on Super Panchro-Press, Type B, and possesses the usual and familiar tonal scale in trees, grass, and sky. At the right is the same scene made with infra-red film. Skies are blackened, and tree foliage and grass are rendered in white, or a shade of light gray.

is the great friend of the city photographer. Many a city picture is spoiled by a glaring signboard or some other unlovely item. When the good old fog comes along, however, the signboard may be blotted out or the unlovely street toned down until you have your tree standing almost alone, bathed in soft gray light.

A line of trees, retreating from you into the distance often makes a particularly attractive picture. The tree closest to you may be dark gray or nearly black. The one next will be just a little lighter and the third tree a shade lighter still. Each tree, as it gets further away from the camera, takes on a lighter shade of gray and a beautiful aerial perspective becomes apparent.

You will probably want to include one

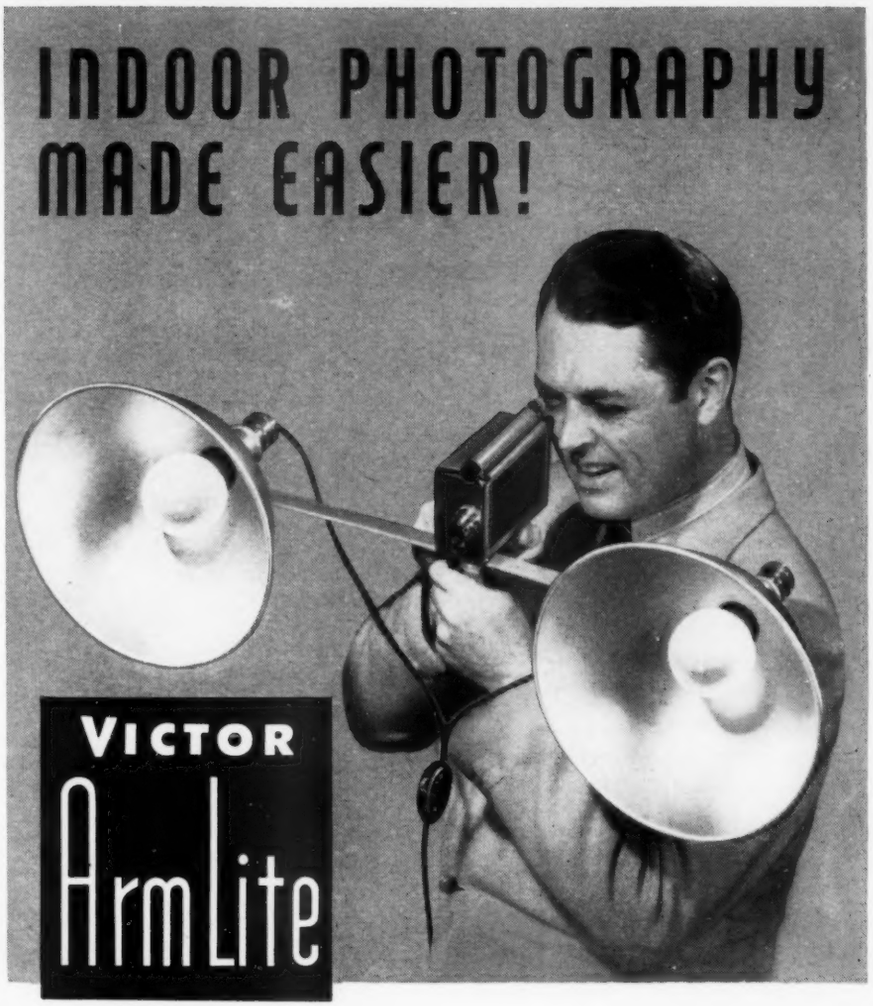
The setting for this scene is the campus of San Jose State College, California. Fog lends perspective to the print, as do the several human figures seen at varying planes of distance within the photograph.

or two people in your fog pictures to lend human interest and as a strong center of attraction. Don't have them so far away that they cannot be easily seen, nor so close that they dominate the picture. You will find fog photographs particularly easy to take because you do not have to worry about shadows. Your whole scene is filled with lovely, soft gray light.

Pictures of trees taken in the rain are also different from the ordinary run of pictures and are often very attractive. The reflections of the tree on the wet pavement are beautiful and the quality of the light is moody and lovely. As you size up your tree, looking for the best angle, take special notice of the reflections. Be careful to dress warmly and keep your feet—and most especially your camera—dry!

Snow is, of course, the great transformer of tree pictures. You can see a commonplace scene every day for months and find it dull and uninteresting. Look at it after snow has fallen, however, and you will find it unbelievably changed and beautified overnight. That clump of scraggly bushes, which previously spoiled your picture, is transformed into a mound of fluffy white. That fence, which in summer was so ugly, is now glittering and beautiful with a coating of ice.

By all means dress warmly, protect your



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camera well, and go out into the snow. You will find that even the neighborhood scenes are changed and beautified. This is particularly true of trees whose trunks, branches, and twigs may take on an almost fairy-like quality in their coating of snow and ice.

At this point a word or two may be said about the use of infrared film in tree photography. Infrared is used in a variety of scientific and industrial techniques, and many people do not think of it in connection with landscape photography. However, it provides certain effects which make it very useful in tree and landscape pictures.

Infrared film renders sky and water black; it makes clouds look a brilliant white, and the foliage of most trees, plants, and lawns record white or very light gray. You can see how use of these effects might be advantageous.

Suppose you have a fine palm tree standing against a blue sky. You might not think much of it as a picture if the sky were rendered a light gray and the tree a dark gray. However, suppose you used infrared film and got a sky that was black and a tree which was white. It is true that such a picture might not be exactly true to nature, but the effect would be different and could be very attractive, especially if there were a fine arrangement of glamorous white clouds floating in the dark sky.

There is no secret about taking pictures with infrared. It is quite simple. First, of course, you have to buy your film, which is manufactured in both roll and sheet film. During the war infrared film was very hard to get. Even now you may have to order it from your dealer and wait a little while. You will also need a filter. You can use either a special infrared filter or an ordinary red one.

Your exposure meter will not do you any good, since it is calibrated for visible light and not infrared. Exposure times need not bother you, however. The basic exposure in bright sunlight is 1/50 at *f* 4, which is the same as 1/25 at *f* 5.6. If you are photographing on a day when you do not have bright sunlight, you will need a longer exposure than this.

Infrared has a little longer wavelength than visible light. If you are using a lens of five inches in focal length, or longer, focus your camera, then move the lens out about one eighth of an inch. With lenses of short focal length you will not have to worry, but can focus as usual.

Infrared film is developed in the same manner as ordinary film, using any standard developer. In printing you will find that you can make the infrared characteristics—black sky and white trees—more intense by using a hard paper, or you can tone them down somewhat by using a softer grade of paper. If you use infrared film without a filter you get results equivalent to those obtained with any ordinary black-and-white film having a Weston speed of about 50.

I do not have space here to go very deeply into the subject of composition. However, be careful not to have your tree too close to the edge of the picture, nor in the exact center. If the tree trunk is a third of the way into the picture space it will usually be about right. Show the tree

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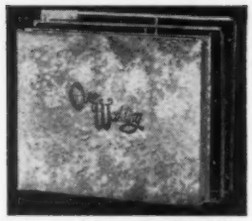

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trunk clear down to the ground. Don't have it look as though the trunk had been cut off above the ground. Do not have the trunk or branches looking as though they were growing out of a building or out of somebody's head. If the tree leans a little, it will look better if it leans into the picture rather than out of it.

Tree photography offers no particular exposure problems except that, unless you are trying for a silhouette effect, you will want to get detail into the darkest part of the picture, which is usually the foliage. You can be sure to avoid underexposure by taking your exposure meter reading on the foliage of the tree instead of on the scene as a whole.

There are tree photographers who prefer panchromatic film and others who say they get better tree pictures with ortho. You might photograph the same scene using

Ancient and rugged eucalyptus trees frame a rolling panorama of scenic foothills. Late afternoon lighting fell at the right angle to bring out bark texture.

both. Make prints and compare them.

There is also some debate as to whether tree pictures should be printed sharp or whether they look more "romantic" if diffused a little. Make your negatives sharp and put in the diffusion (if you want it) while enlarging.

There is also discussion as to paper texture. If you want a maximum of fine detail in your trees, use a glossy surface. If you want broad effects, without wire-sharp detail, use rough paper.

A few words may be said about toning. The best toners for tree pictures are green and brown, since these are the ordinary colors of trees. If you tone your prints, be sure to use quiet and moderate tints. Avoid as you would the plague those yellowish browns which look as though you had dunked your print in a pan of coffee and cream. Also shun those virulent greens that shout at you across the room. A quiet green or brown often adds greatly to a tree picture.

And now that you have been exposed to the possibilities for picture making which trees can offer you, how about picking a spot, loading your camera, and producing some pictures?—

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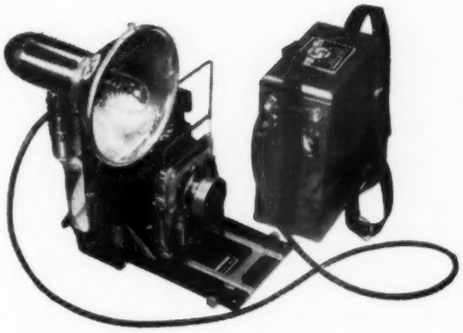

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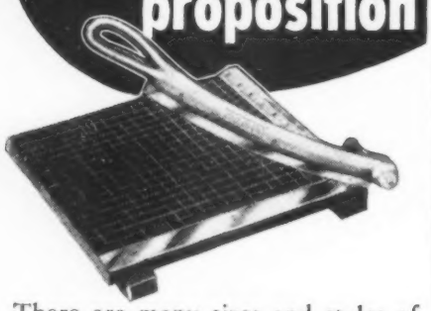

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Calendar of PHOTOGRAPHIC EXHIBITIONS

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International Salon of Photography, Czechoslovakian Association of the Amateur Photographic Societies.
On exhibition from September to November in Czechoslovakia.

3rd International Salon of Photography, Camera Luxembourg.
On exhibition Aug. 14 to 25, at the Municipal Palace of Luxembourg.

36th International Salon of Pictorial Photography, Societe Francaise de Photographie et de Cinematographie, Paris.
On exhibition from Oct. 9 to 24, at 51 rue de Clichy, Paris, France.

9th Annual International Salon, Pacific National Exhibition, Vancouver Photographic Society, Vancouver, Canada.
On exhibition Aug. 25 to Sept. 6, Exhibition Park, Vancouver, Canada.

9th Annual North American Salon of Photography*, Sierra Camera Club and California State Agricultural Society.
On exhibition Sept. 2 to 12, California State Fair, Sacramento, Calif.

Illinois State Fair International Salon of Photography, Springfield, Illinois.
On exhibition at Springfield, Ill., Aug. 13 to 22.

15th International Salon of Photography, "Iris," Antwerp, Belgium.
On exhibition during September in Antwerp.

Swedish Master Competition 1948.
On exhibition from October to November in Stockholm.

2nd Annual Photography-in-Science Salon, Smithsonian Institute and The Scientific Monthly, Washington, D. C.
Closes Aug. 16.
No entry fee.
Four prints and four color transparencies allowed.
On exhibition Sept. 1 to 21, U. S. National Museum, Washington, D. C.
For entry form write The Scientific Monthly, 1515 Massachusetts Ave., NW, Washington, D. C.

Reading International Exhibition of Photography*, Berks Camera Club, Reading, Pa.
Closes Aug. 16.
Entry fee $1 each entry of four.
Four prints and four color slides allowed.
On exhibition from Aug. 28 to Sept. 12, at the Reading Museum and Art Gallery.
For entry form write Foster E. Moyer, 325 Hoskins Place, Reading, Pa.

8th Focus International Golden Jubilee Salon, Focus Ltd., Blomendaal, The Netherlands.
Closes Aug. 21.
Entry fee $1 for prints and $1 for slides.
Four prints and/or slides allowed.
On exhibition from Sept. 18 to Oct. 3, "Arti et Amicitiae" Art Gallery, Amsterdam, Holland.
For entry form write Focus Ltd., Fotosalon, Bloemendaal, The Netherlands.

39th Annual International Exhibition, London Salon of Photography.
Closes Aug. 25.
Entry fee 5s.
Six prints allowed.
On exhibition from Sept. 11 to Oct. 9 at the Galleries of the Royal Society of Painters in Water Colors, London.
For entry form write R. C. Mc DeMorgan, 26-27, Conduit St., New Bond St., London, W. 1.

7th Sao Paulo International Salon of Photographic Art, Foto-Cine Clube Bandeirante, Sao Paulo, Brazil.
Closes Aug. 30.
Entry fee $1.
Four prints allowed.
On exhibition during October at the "Pre tes Maia Galleries," St. Paulo, Brazil.
For entry form write Foto-Cine Clube Bandeirante, R. S. Bento 357, 1.° andar, S. Paulo, Brasil.

13th Annual Western Ontario International Salon of Photography, London Camera Club.
Closes Sept. 3.
Entry fee $1.
Four prints allowed.
On exhibition Sept. 21 to Oct. 5 at the London Camera Club, London, Ontario.
For entry form write A. E. Adams, 923 Maitland St., London, Ontario, Canada.

44th Annual Exhibition of Pictorial Photography, Nottingham and Notts. Photographic Society, Nottingham, England.
Closes Sept. 6.
Entry fee $1.
Limit of four prints, six monochrome lantern slides, and six color lantern slides.
On exhibition October 2 to 30, City Art Gallery, Nottingham Castle, England.
For entry form write Messrs. F. Mead and G. D. Harrison, c/o Midland Bank, Ltd., Victoria St., Nottingham, England.

Northwestern International Salon of Photography*, Western Washington Fair, Puyallup, Washington.
Closes Sept. 7.
Entry fee $1.
Four prints allowed.
On exhibition Sept. 18 to 26, Puyallup, Washington.
For entry form write Western Washington Fair Association, Puyallup, Washington.

3rd Columbus International Exhibition of Photography*, Columbus, Ohio.
Closes Sept. 8.
Entry fee $1 for each division.
Pictorial: four prints allowed.
Color: four transparencies, four color prints allowed.
Nature: four transparencies, four color or monochrome prints allowed.
On exhibition Sept. 15 to 22, Lazarus Assembly Center; Sept. 28 to Oct. 5, Columbus Gallery of Fine Arts.
For entry form write Fred H. Braunlin, 456 Elsmere St., Columbus 6, Ohio.

23rd Annual Salon of Photography*, Museum of Fine Arts of Houston, Houston, Texas.
Closes Sept. 13.
Entry fee $1.
Four prints allowed.
On exhibition Oct. 10 to 24, Museum of Fine Arts of Houston, Texas.
For entry form write Patye Billfaldt, Assistant Curator, The Museum of Fine Arts of Houston, Houston 5, Texas.

5th Louisville International Salon of Photography*, Louisville International Color Slide Exhibition, Louisville Photographic Society.
Closes Sept. 14.
Entry fee $1 in each division.
Four prints or four color slides allowed
On exhibition from Oct. 1 to 17; prints at J. B. Speed Art Museum, color slides at Speed Scientific School, Louisville, Ky.
For entry form write Thomas Muldoon, 1914 Wrocklage Ave., Louisville 5, Ky.

2nd Pasadena International Photographic Salon*, Foothill Camera Club, Pasadena, Calif.

Closes Sept. 15.
Entry fee $1.
Four prints allowed.
On exhibition Sept. 28 to Oct. 16 at Bullock's Pasadena Department Store.
For entry form write Paul F. Johnson, 35 N. Raymond Ave., Pasadena 1, Calif.

8th Annual Victoria International Salon of Photography*, Victoria Camera Club, Victoria, B. C., Canada.

Closes Sept. 17.
Entry fee $1.
On exhibition from Oct. 17 to 24, Empress Hotel, Victoria.
For entry form write Stephen Jones, 2382 Lincoln Road, Victoria, B. C., Canada.

5th Chicago International Color Slide Exhibit*, Chicago Color Camera Club.

Closes Sept. 25.
Entry fee $1.
Four slides allowed.
On exhibition Oct. 12 to 15, Chicago Historical Society.
For entry form write Philip R. Kephart, 328 Franklin Ave., River Forest, Illinois.

Annual Exhibit of the Photographic Society of America*, Cincinnati, Ohio.

Closes Oct. 6.
Entry fee $1 for each category except movies, which varies according to length.
Four categories are open: monochrome prints, pictorial color slides and prints, nature slides and prints, and motion pictures.
The exhibition is open and not limited to members of PSA. It will be held Nov. 3-14 at the 1948 Convention in Cincinnati, Ohio.
For entry forms write C. C. Ruchhoft, 3756 Middlebrook Ave., Cincinnati 8, Ohio.

1948 Chicago International Exhibition of Photography*, (8th Chicago International Salon of Photography and the 39th Chicago Salon Combined).

Closes Oct. 13.
Entry fee $1.
Four prints allowed.
On exhibition Oct. 31 to Nov. 28, at the Chicago Historical Society.
For entry form write Anne P. Dewey, APSA, Chicago Historical Society, Clark St. at North Ave., Chicago 14, Ill.

4th International Salon of Photographic Arts*, Charleston Camera Club, Charleston, West Va.

Closes Oct. 16.
Entry fee $1.
Four prints allowed.
On exhibition Nov. 14 to 19, at the State Capitol in Charleston, West Va.
For entry form write Mrs. Lourie M. Flowers, 1006 Second Avenue, Charleston 2, West Va.

4th Mississippi Valley International Salon of Photography*, St. Louis Camera Club, St. Louis, Mo.

Closes Oct. 20.
Entry fee $1 for four monochrome prints; $1 for four color transparencies.
On exhibition from Nov. 6 to 21, St. Louis City Art Museum.
For entry form write Norman Brice, 51 Ridgemoor Drive, St. Louis 5, Mo.

8th Annual Exhibit of Nature Photography*, Kentucky Society of Natural History, Louisville, Ky.

Closes Oct. 23.
Entry fee $1.
Four prints and four transparencies allowed.
On exhibition Nov. 21 to 28, University of Louisville, Ky.
For entry form write Kentucky Society of Natural History, Box 81, University of Louisville, Louisville 8, Ky.

17th Annual Detroit International Salon*, Photographic Salon Society of Detroit.

Closes Nov. 15.
Entry fees: $1 for 4 prints and $1 for 4 2x2 color slides.
On exhibition Dec. 19 to Jan. 9 at the Detroit Institute of Arts.
For entry form write Earle W. Brown, 19355 Greenlawn, Detroit 21, Mich.

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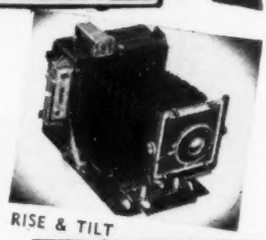
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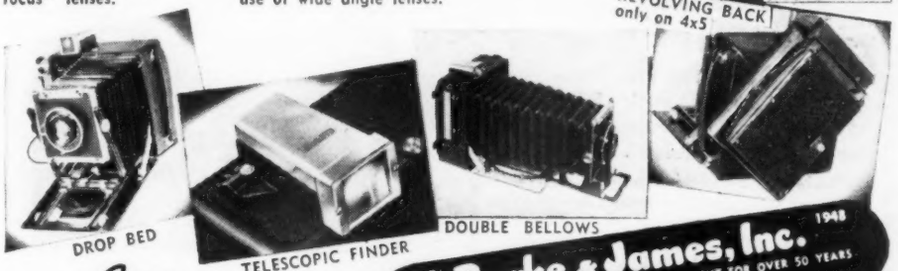
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Press

(*Continued from page* 16)

his photo, entitled "OOOH Sister!" He also received the Sigma Delta Chi Trophy for the best picture by a photographer on newspapers of under 50,000 circulation. John Arabinko, *Chicago Sun and Times,* won the award for the best picture in newspapers over 50,000 with an entry titled, "Ten Seconds Before She Leaped to Death." "Holocaust," submitted by Ken Olstinski of the *Marshfield* (Wis.) *News-Herald,* was judged the best picture taken by a combination reporter-photographer. Contest judges were Floyd Arpan of the Medill School of Journalism at Northwestern University; George A. Brandenburg, Chicago editor of *Editor & Publisher,* and Charles Payne, central division manager of Acme Newspictures.

• • •

A RARE Congressional tribute was paid to the news photographic profession recently. The death of Maurice F. Lanigan, 40-year-old veteran Acme Newspictures photographer in Washington, was noted in the *Congressional Record* by Mrs. Norton, representative from Massachusetts, who eulogized him, saying that he was "one of the very much beloved photographers at the Capitol . . . he was able in his work, courteous, friendly and helpful . . . he was one of the best photographers in Washington and in the country." Lanigan, born and educated in Washington, D. C., was first employed by the *Washington Star* and later joined the Associated Press Washington photo bureau. He began taking pictures for Acme in 1934, covered the Roosevelt-Churchill-King Quebec conference in 1943 and the swearing in of President Truman. He was a member of the White House Photographers Association.

Hy Schwartz (left), vice-president of the Kalart Company, demonstrated his company's new press camera to members of the Southern New England Press Photographers' Association at a recent meeting at the Sheraton-Biltmore hotel in Providence. Schwartz found the lensmen eager to learn details of the new camera. He is showing the camera (above) to Harold E. Winslow of the Providence Journal.

• • •

THE *New York Mirror* published a photo recently of a 5-alarm fire with lensman Fred Klein's by-line. Shortly afterwards Fred received a letter from a Ludwig Klein in Germany. He wrote that fifteen years ago a brother of his named Julius had died in Hoboken, N. J. and he was

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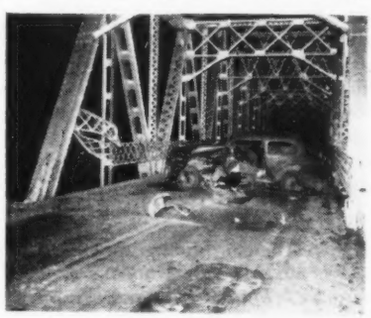
hopeful that Fred might be his son. Julius Klein did die in Hoboken fifteen years ago and his son Fred works on the *Mirror*. Fred is now corresponding with Uncle Ludwig in Germany and sending him food parcels.

* * *

WHEN General Omar Bradley, chief of staff, visited the Jewish Hospital in Brooklyn, N. Y. recently, the news photographers on hand made a number of

C. W. "Chuck" Flood (at right in photo above), staff photographer of the Casper (Wyo.) Tribune-Herald, has been named winner in the May competition of the Wabash-Sylvania "Flashshot of the Month" prize contest, and is shown receiving the strap watch award from E. P. Martin (left, above), managing editor of the Tribune-Herald. Flood's winning entry, titled "Over the River," (below) was a spot news picture that caught the horror of an accident on a river bridge.



poses in the hospital that had been prearranged by a hospital official. Nat Fein, *New York Herald-Tribune* staffer and an ex-G.I., one of the photographers on the story, decided he wanted something different and went about to arrange a "shot." Nat selected three boys from the crowd gathered outside the hospital. The boys were about eleven years old. For more than 15 minutes Fein drilled the youngsters in the proper execution of "Right Hand Salute!" As General Bradley left the hospital at the conclusion of his visit he was greeted by the trio of boys with a snappy salute, which the General returned. General Bradley then shook hands with the little shavers and complimented them on their military bearing. One of the trio pointed to Fein and said, "We had an ex-G.I. for our teacher." Nat blushed as the General remarked, "Fine work." Result: The saluting photo got the biggest play in the New York press.

* * *

SCANDINAVIAN royalty continues to be amazed at the speed pictures can be sent across their countries. King Haakon of Norway is the latest monarch to have his picture transmitted by wire and to see

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it printed in a newspaper a few hours later. This special coverage was handled by the *Oslo Dagbladet*, one of the newspapers on the eight-nation Acme Telephoto network in Europe. The King was participating in the centennial celebration of Alesund, in west central Norway, and *Dagbladet* covered the event with a portable Telephoto machine. The photos were transmitted at noon and published in a special picture edition that day. Arne Rogeberg, publisher of *Dagbladet*, had copies flown by special plane in time for King Haakon to see them at dinner that evening. "How is this possible?" the monarch exclaimed. The Norwegian crown prince, Alesund's mayor and other dignitaries were equally amazed—as were citizens of Alesund who quickly bought out all available copies of the edition. Last fall, King Gustav of Sweden was a similarly surprised subject. The *Stockholm Expressen* covered the monarch's hunting trip by portable, then flew copies of the royal edition to the King's hunting lodge, dropping them by parachute.

* * *

TELEVISION paid a visit to the United Press-Acme Newspictures offices in Los Angeles and, among other things, showed the video audience how a Telephoto can go from one end of the country to the other—and back—in half an hour. As the program opened, Acme's Roger Bath took a picture of the KTLA television camera trained on Bill Payette, U.P. manager. By the time the camera moved into the office, a print was ready to be transmitted to New York—and the television audience saw the Trans-ceiver start rolling. The New York operator developed the print, then handed it to Gay Pauley, U.P. television editor in New York. Acme's Tony Sande took a picture of her looking at the print from Los Angeles. Then this picture was developed, printed and transmitted back to Los Angeles in time to hit the television screens at the end of the program. In the meantime, Frank Chapman, manager of Acme's L.A. bureau, explained how a big picture organization covers Hollywood. And starlet Jacqueline White turned up with a press agent to have her picture taken by Acme's George Hullibarger as an illustration of the term "cheesecake."

Official U. S. Air Force Photo

Air Force Photographer Sgt. Philip C. Geraci took this shot of the simple ceremony in memory of beloved Ernie Pyle on Ie Shima island before the monument marking the spot where Pyle was killed. Chaplain William E. Garabedian, Ryukus Command, says a prayer of gratitude for the little newspaperman who gave his life that folks at home could know what was happening to their men in service. On the left, with head bowed, is Norman L. "Pop" Porter, veteran newspaperman who had known Ernie when he was on the island. On the right, holding a microphone that connected that spot with the remainder of the world, is James N. Tull, program director for Armed Forces Radio station WXLH on Okinawa. The program rebroadcast to all AFRS radio stations.

* * *

WE always wonder why some stage and screen celebrities (who have been helped up the ladder of fame with the aid of the press) try to make things miserable for the hard-working lensmen. It happened recently at a New York pier when the boys with the cameras were all set up to take a picture of the exciting Lana Turner and her new hubby, Topping, sailing for a European honeymoon on the SS Mauretania. The boys waited and waited—but no Lana and no groom. Fortunately, they were tipped off by Bill Mulligan, press chief for the Cunard-White Star line, that the couple was using the rear pier elevator to board the liner to avoid photographers and reporters. Lana, when reached, proved a difficult subject.

* * *

DANNY COSTIGAN, *Boston Globe* cameraman, tells about the time he was covering an assignment in a local hotel. He was about ready to make his picture when he discovered that his batteries were too low to fire his bulbs. Seeing a man nearby wearing a hearing device, he borrowed the batteries from him, put them in his flash gun, completed his assignment and returned the batteries to his benefactor with thanks.

* * *

FROM news photographer to publisher: Paul M. Van Duesen, a *South Bend* (Ind.) *Tribune* staff photographer before the war and a Navy photographic specialist during the war, is editor and publisher of the *Township News*, a South Bend rural paper which he established a little more than a year ago.

* * *

AN INTERESTING warning to photographers concerning the disposal of used flashbulbs has been printed in "The Press Photographer," monthly publication of the Press Photographers Association of New York. We feel it is interesting enough to repeat here. Headlined "Those Used Flashbulbs . . ." it goes on: ". . . left on furniture, floors, sidewalks, etc. The mounting barrage of criticism that is fired at us for this indifference could be wiped out in a very short time if each of us would make it our duty to pick up used flashbulbs. Any brickbats that are thrown our way for this offense we deserve. Others outside our craft resent being porters for us. . . . As a craft we seem able to cope with a great number of trying situations that constantly crop up on assignments. That is why our failure to solve the used flashbulb-on-story situation is so humiliating. For our own good and for good public relations, working press photographers *must* pick up and dispose of their used flashbulbs. While it is

hardly practical to expect you to pick up the used bulbs while under the stress of 'getting that picture' . . . the few moments for this detail are surely available upon completion of the story. The only place for a used flashbulb is in a waste receptacle. Please co-operate."

* * *

CLIFTON HYLAND, former newspaper and newsreel photographer who now is connected with General Electric's Photolamp division in Chicago, makes the following suggestions to press photographers who are interested in having more of their shots used by picture editors:

"Have you ever wondered about the number of news pictures that are missed by a photographer's failure to plan composition before he appears on a scene. I am sure that the number of badly-framed negatives that our editors have chucked out during the past five years would pave the Lincoln Highway from Atlantic City to Astoria, Oregon. News pictures are difficult to get at times, especially when the photographer is covering a murder or suicide in a private residence. For there, few shutter clickers could be considered welcome visitors. It is for this reason that I believe your picture coverage on any type of story should begin cooking the instant your editor gives you the ingredients. Then when you walk in on the yarn, both you and your camera will be ready for instant action.

Skaddings-Johnson
Clifton Hyland

"Despite the necessity for instant action, though, you definitely are expected to bring back not only a masterpiece, but it is a must that the negative be sharp enough to shave away that five o'clock shadow. [For these reasons, it has been your custom to preset your focus at about 10 feet, the *f* stop between 16 and 22 (for panchromatic film) and—in case your subjects decide on some fast footwork—you have your shutter set at 1/200 second.]

"Fortunately there are many assignments other than murders and suicides. There still are a great number of peace-loving citizens who enjoy life and who offer no objection to being photographed by a newspaper photographer. For instance, there is that picture of the society set surrounding a banquet table. The photographer, on occasion, does not get a completely sharp photo, due to his focusing at the wrong point. If the photographer—shooting a long banquet table of 20 persons—decides to focus on the persons in the immediate foreground, he's not going to have a completely sharp picture. If he, likewise, focuses on a point midway between front and back of table, he still may not have enough depth of field to ensure an over-all sharp negative. If he focuses on that charming foursome at the rear of the table, he still is in trouble. (All this most of you know—just bear with me while I tell it to a few of the newer boys).

"The cameraman who scales his bellows (on the aforementioned scene) at about one-third the total distance of the table will

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have the best chance of getting foreground and background in sharp focus. Then it is only necessary that we stop down our lens in accordance with the speed of the film we are using.

"This also should determine what size flashbulb will be used. I have found many fine banquet pictures made on a panchromatic type film with (now, can I get my plug in, Mr. Editor?) one General Electric photoflash lamp number 22.

"But another problem we must be aware of when working banquets is the composition—and that none of the guests' faces are hidden by persons sitting in front of them.

"The use of two flashbulbs—one on extension—undoubtedly results in better lighted pictures, but often time limitations and space limitations preclude this. The alternative is to use one flashbulb on about ten feet of extension cord. Thus you can raise your flashgun above your head, and to the right or left, directing the beam to where the light properly exposes the faces but still pours a degree of highlighting on the subjects' heads.

"Large group shots usually require a little time. Invariably you will have to request several times that your subjects bunch together more closely. Usually it is better to have one person as a focal point for the eyes of the other persons. This will add more interest to your picture, and will keep it from looking too much like the eighth grade graduating class (not that there is anything wrong with an eighth grade graduating class).

"Working with smaller groups is more interesting, and it is here that you can attempt to get really interesting facial expressions. However, try to keep your subjects from "mugging,"—staring into the lens. Remember to have each face stand out distinctly from the others.

"During the past several years there has been an increasing demand for photographs in newspapers and other periodicals. The reason is that pictures are attractive, appealing, and they tell a story more easily and more quickly than do words. Keep these latter points in mind—tell the public as much of your story with a picture as you possibly can.

"Normally the assignment given by an editor is of importance—or the editor would not send us out. But try to bring back a bit more than is asked for—get the story behind the story. If the assignment, for instance, is to cover that grand old woman pioneer who has just celebrated her 100th birthday, try to add something to your picture of the lady that will give it more appeal. She may have an ancient weaving loom in her attic that she used three-quarters of a century ago. She may have a marvelous collection of paintings that she completed during her girlhood days. Such possibilities as these are always present; dig for them—they will show you up as a better news photographer, and you'll get a more outstanding story for your readers.

"If you happen to have plenty of flashbulbs, and a bit of time, the ideal lighting set-up calls for three flashbulbs. Use one at the camera, one at the side, and one for a backlight.

"Remember, too, that the better working

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photographers always fill their entire negatives. Regardless of what size negative you work with, don't waste film space if you can help it. Frame your picture so that it nearly fills the negative—with about ⅛-inch border all around. Projection printing usually is employed in newspaper darkrooms, but there may be times when you will have to resort to contact printing, and at such times you will value the fact that you filled your negative with the subject matter.

"There, news photographers, you have it. There, from past experience, is how to 'Picture Your Story.'"

ROUXCOLOR PROCESS PROJECTS COLOR FROM MONOCHROME FILM

An apparently new process for the taking and projecting of color motion pictures—using black-and-white film—has created a great deal of interest in Paris where it was demonstrated recently by its co-developers, Armand and Lucien Roux, brother optical experts who have worked on the system for the past 17 years in

Acme

Armand Roux, co-developer of Rouxcolor method of taking and projecting color movies with black-and-white film, is seen with one of the new cameras and lenses.

their fifth-floor laboratory on the Left Bank. The process uses normal camera, processing, and projection equipment, and normal black-and-white film. The modification consists of an adapter (a four-in-one lens and prism system) that breaks up the image into four nearly-identical smaller images. These four smaller images are then filtered by separate filters—resulting in what corresponds in still photography to color separation negatives.

One frame of 35-mm film, then, has four small images on it instead of the usual single frame. One of the quarter-frames represents green, one red, one blue, and one yellow—all in terms of black-and-white. After the film has been processed in the normal black-and-white manner, the projection uses the same process as the exposing, except that it is in reverse. The three small black-and-white images are "dyed" their respective colors by filters, then are mixed by the prisms, and projected in color on the screen through the normal projection lens. The Roux brothers plan to keep financial control of the process.—

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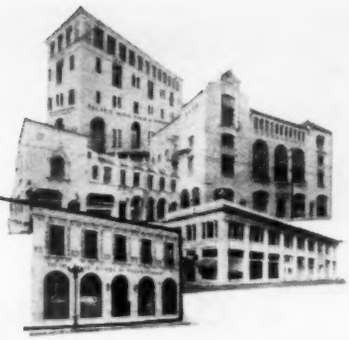

A look inside a typical room of Color Laboratory G (outlined at right above) where color print processing in dye-transfer, carbro, etc., is taught.

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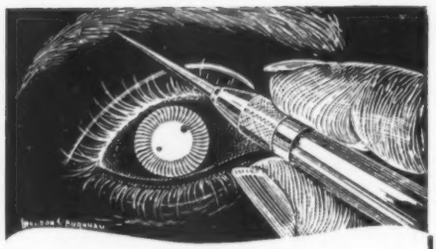

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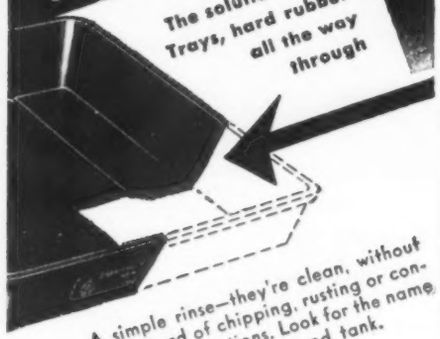

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Lighting Makes the Difference

(*Continued from page* 62)

close-ups. Head-and-shoulder portraits flowers, etc., are examples of subjects of this type.

When full-length figures are to be photographed, such as in a group picture, a reflector won't reflect light far enough. Nor will it cover several people simultaneously. But flash will.

Sunlight-flash photography (that is, filling in the shadows with the light from a flash) is a fascinating way to take excellent outdoor pictures, but not enough photographers use it. "Why should I use a flash lamp if the sun is shining brightly?" is the usual question. The answer is, of course, that contrasting shadows must be filled in on faces, and flash is one of the best ways to do it.

Outdoor flash requires a flash synchronizer, since the camera exposures are not long enough to permit an open-flash-close technique. Either the separate flashgun or the inexpensive flash unit that is built in cameras can be used.

The balance between the flashlight and the sunlight is quite critical and will require some experience on the photographer's part. As would be expected, the lighting appears unnatural if the flash overbalances the sunlight because the background then appears too dark. If the same size flash lamp always is used, the amount of flash illuminating the subject can be most easily controlled by keeping the flash-to-subject distance constant. From a trial-and-error test or two, you can determine which flash-to-subject distance will give you the proper "booster" illumination for a given back-sunlighting condition. Don't try to judge this balance only from the resulting negative; better make a print before you decide the balance is satisfactory. The same advice in judging the intensity of fill-in light applies to pictures made with reflectors as well as flash. In any event, be careful not to overdo the supplementary illumination or the natural effect will be lost.

Another thing the photographer can do to change the lighting approach is to take pictures at night. Moonlight, street lights, flash, and floodlamps can be used to create different lighting effects. Notice, for instance, the two pictures at the bottom of page 63. The one to the left was photographed in late afternoon sun. This backlight proved to be comparatively flat and uninteresting. The soft lighting did, however, reveal more of the architectural details than any other lighting version did. I wanted a more striking photograph, though, so I made the second photograph at night. The camera was placed on a tripod, the shutter set on "time," and I then ran up the building steps and fired two flashbulbs on the porch—one from behind each pillar, aimed at the ceiling, taking care to hide the direct rays of the flash from the camera lens. Different?

Certain controls in enlarging also give the photographer greater versatility in the number of different pictures he can make from a particular setting. He can, for instance, take a single sunset negative and obtain from it virtually any degree of lighting from afternoon to evening simply by varying the exposure time on the printing paper. In fact, many moonlight scenes are simply backlighted pictures made with late afternoon sunlight that are then overprinted under the enlarger.

One of the most difficult things in photography is to make good photographs of bright metallic objects. The lighting is the problem. The solution is to use either a very broad source of diffused light (such as a group of floodlamps diffused with wide strips of draftsmen's tracing cloth hung between the light source and the material

These pictures (above and below) were made from the same sunset negative. The one above was exposed normally in the enlarger while the one below was somewhat over-exposed to gain effect shown.

to be photographed) or, better still, the use of reflected light. The light source, in this case, should be aimed at a broad diffusing screen, such as a sheet or a motion picture screen, and the screen should be placed at such an angle that it will direct the light onto the metallic objects being photographed. The result will be a softer light, and the object will photograph more normally and, therefore, more pleasingly. For a comparison of such lighting, see the illustrations at the center of page 62.

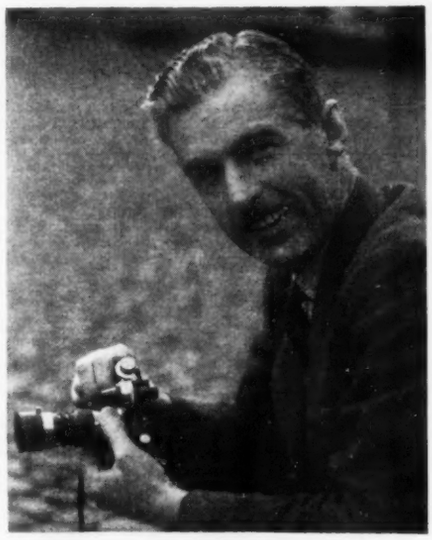
A person's ability to see and utilize different lighting conditions is one of the things that determines how good a photographer he is. And this is simply a matter of training yourself to see the subjects as the camera does. Get in a bit of practice . . . use the pictures with this article as a study lesson. Try to duplicate them, try to make better ones. Try it today—tonight. It's an easy way to make better pictures, and it will help to convince you that lighting *does* make the difference.—

Letter from London

ONE DAY this month I had lunch with the new English representative of the PSA, Anthony Peacock of Leicester. Not only did we have a most enjoyable lunch, but I had the opportunity of getting to know quite a bit about his ideas in sponsoring closer collaboration between the PSA and the RPS over here, with the result that I feel able to give you a reasonable pen portrait of your own representative—and he is, of course, a man you should know.

Tony Peacock is a professional photographer and a free-lance journalist, but as he says himself, he remains an amateur photographer at heart. As though to prove the point, he is, and has been for a long time, one of the leading lights in the Leicester Photographic Society. At the same time he is on the selection committee for the Annual exhibition of the RPS.

His own specialty is in the photography



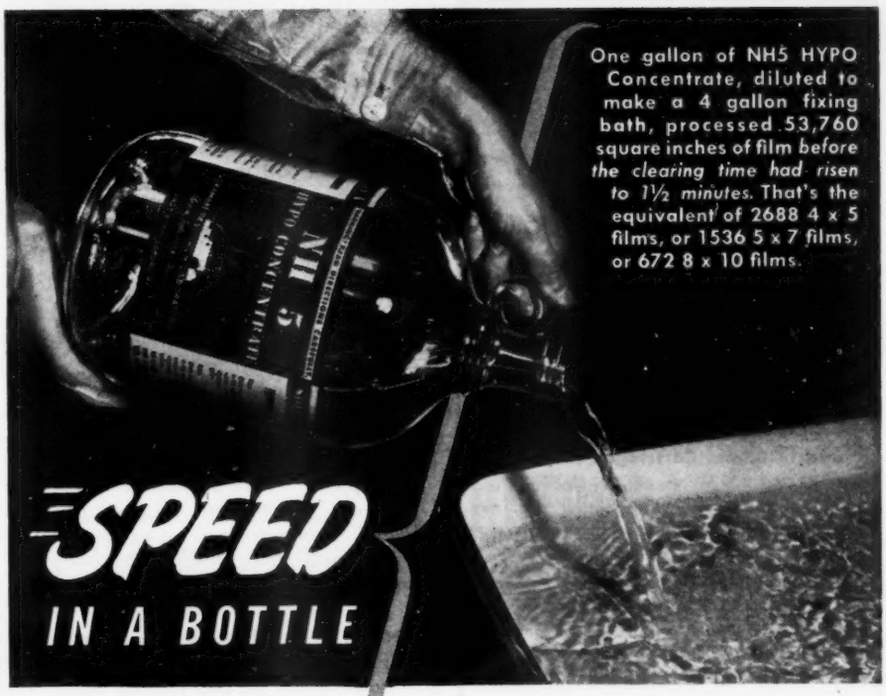
Anthony Peacock, FRPS.

of the nude and he has very definite ideas on questions of treatment. The "human form divine" is an age-old cliché, but one which holds a wealth of meaning if interpreted properly and it needs a man of high ideals to do it. The general public undoubtedly needs educating in an appreciation of the nude and Tony Peacock is contemplating writing a book on the subject and illustrating it with examples from both sides of the Atlantic.

But to get back to the question of Anglo-American co-operation and exchange. Peacock was telling me that there are five exchange circles in existence at the moment, but with postal facilities being what they are, the number of prints seen by any one member during a period of twelve months is insufficient to judge respective tendencies.

Much more, by way of exchange, is really required and Peacock's idea is to try and get clubs on either side of the Atlantic to adopt one another. For example, he thinks it would be fine if, say Birmingham, England and Birmingham, Alabama and similarly Richmond, England and Richmond Virginia, got together and exchanged prints regularly.

All towns who have the same name can,



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therefore, get together as soon as they like. Those clubs who can't pair off with another of the same name can effect a compromise by adopting a town of the same general industries or characteristics.

Personally, I think this is a good idea, but it is up to you as to what you make of it. Peacock will undertake to effect all the necessary introductions and if you are interested write to him as under:

Anthony Peacock Esq., FRPS,
Barkby Hall,
Leicester,
England.

The original idea behind this monthly news letter was to help the good relations between photographers here and in your country, so if you forget Peacock's address, write to me in care of POPULAR PHOTOGRAPHY and I'll see your letters get to the right place. There are over 700 local photographic societies in England, so there's plenty of room for you all to get going and have a good time into the bargain—and I hope you do.

THE IDEA of clubs exchanging collections of prints is not a new one and as though to lend point to the present suggestions, the Camera Club staged an exhibition of prints from the Rhode Island Camera Club in the dining room during the month and a great deal of general interest was aroused. Mrs. Rosalind Maingot arranged the exchange whilst she was visiting the States some time ago, so in view of Peacock's present ideas, perhaps we can look forward to seeing a good many more American pictures.

DR. HANS ZINRAM has been making more and more a name for himself with his child studies and just recently he has changed over from amateur to professional.

We had the chance to see him in action at one of the club's Saturday afternoon demonstrations, with photographers' own children as his models. He used a Leica and his lighting consisted of two floodlamps on light, portable stands, and one baby spot.

There is no doubt that Zinram has a way with kids. Any child in front of a fairly large adult audience is likely to be far more self-conscious than if alone in the studio. Zinram performed all sorts of tricks, told stories and the like and soon got the children out of themselves and into that frame of mind where they would react favourably for his purpose.

He worked at a fairly fast speed and must have taken about 50 shots in an hour or so. We have since seen his final selection, and the prints are on show for a week . . . the results, of course, are exactly what we expected.

THE TEAM of photographers at Studio Sun, Simmonds, Pilkington, Blackman and Dixon are well known characters in those circles where serious photographers regularly meet. They turn out some first class advertising and commercial work. So that when Dixon gave a demonstration of fashion photography last week, it was reasonable to expect a large crowd. And there was too. I've never seen a club hall so well packed before.—*Leonard Burrell.*

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(*Continued from page* 117)

developed as a negative is a simple means of checking on focus and field of view limits. Another thing is that when filming a few inches from the subject, the regular camera viewfinder cannot be used and it will be necessary to have some kind of framing device. Figure 2 shows a simple homemade framer made of a 12-inch length of ¾ inch stock about 1½ inch wide, with an open plywood easel frame. The camera is held in place with a tripod bolt made from a ¼ - 20 bolt and knurled nut. A wood strip along one side keeps the camera in the same alignment each time used.

A tripod socket, installed on the under side of the base, holds it on a tripod when needed. There are three positions for the camera—one at 8 inches from the easel frame, one at 6 inches, and a third at 3 inches. The easel has cardboard framers with the corresponding field of view limits for the three close-up lenses. To make these framers, solid cards are ruled with black ink in small squares with a couple of opaque ones in the approximate center. The camera, with close-up lens attached, is set up in each respective position, and the cards are filmed with the test strips of positive film. Thus the limits of the field of view for the different lenses are obtained. The field-of-view limits with the 8 mm camera and framer illustrated are 2⅛x2¾ inches at 8 inches from the framer; 1⅝x2⅛ inches at 6 inches; and ⅞x1⅛ inches at 3 inches away. If the cardboard framer openings are made just a trifle larger so they won't show in the film image, they can be left in while filming, however it's probably best to remove them before filming so as not to cause unwanted shadows.

Features of a wooden framer like this are its lightness and portability and the fact that it can be made to handle the camera at different distances. However, amateurs who own one of the small metal titlers can use it for some of their insect shots. For use on a tripod a 7/32 inch hole can be drilled in the titler base and tapped with a ¼-20 tap. Figure 3 shows a better way by using the titler on a block of wood equipped with a tripod socket. By using care in shaping the block, the titler can be made to slide forward and back on it, facilitating the placing of the easel closer to the subject. The block should be made long enough, and have a fairly snug fit.

Here's a tip on how you can make your own tripod sockets for attachment on any wooden-base gadget you may make, including the ones illustrated. As in Figure 4, an angle bracket will furnish the metal. It can be either hammered straight, on a piece sawed off with a hack saw. Make a new 7/32 inch hole or enlarge one already on the bracket, and make threads with a ¼-20 tap. It's a simple matter to screw it in place over a hole bored part way in the wooden base, so the tripod bolt can be turned into it. A telephone slug drilled and tapped also makes a good socket.

As mentioned before, many insects can be found in your own backyard, especially if there is a garden, and flowers. Spiders, ants,

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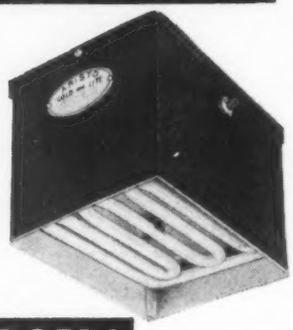

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crickets, grasshoppers, various butterflies, potato bugs, and tomato worms to mention a few, are not difficult to locate. It may take a little patience to wait for a caterpillar to start eating on a leaf but the resulting film action will be worth it. Regardless of what the neighbors thought, I have caught butterflies in my hat in the back yard, held them over an ammonia-soaked cotton wad to make them sluggish, set them up on flowers and got screen filling close-ups in color. A good stunt also is to catch a "bluebottle fly," (for color), kill it, and put it near an ant heap. You'll get plenty of action here. The close-up framer in a case like this can be hand held and, if possible to use, a 24- or 32-frame speed will help to smooth out any hand trembling. This works particularly well with bees and wasps in case you want to film in a hurry! Get them on flower blossoms with the framer hand-held. I've worked as close as 3 inches to bees this way without any trouble. A five second shot at 32 frame speed will result in a 10 second screen image.

If you don't care to film "on location," some insects can be collected in small boxes in fields, vacant lots, and elsewhere, brought home and filmed at your leisure, and in the privacy of your back porch or basement. On dull days when you can't film outdoors, there's always floods to use, as long as they are not placed close enough to the subjects to burn them.

For home filming like this and for better control of insect subjects, a "bug stage" will be found useful. Figure 5 shows one made from a wood block having a tripod socket made as described before, so it can be set up on a light tripod. Another small block of wood with thin dowels can be used in different positions to hold cardboard backgrounds if desired. Leaves, grass, twigs, sand, and stones also can be used for natural settings. Bugs that will not stay put usually can be handled satisfactorily with the use of rubber bands, thread, and small pins. Sometimes a bit of thin glue placed on a leaf will help to keep a tough customer like a grasshopper in place without interfering too much with natural movements. A trick to film the underneath side action of a caterpillar is to film it through a piece of glass held onto the block of the bug stage. Figure 6 shows the stage set up on a tripod and with a tripod-supported framer holding a camera being used for close-up filming.

Supplementary close-up lenses are, of course, not limited to use with just the fixed-focus type of lens. They also may be used with any focusing lens, including telephotos. If the close-up lens is to be used at its established focal length, the camera lens must be set at infinity. When the focusing type of camera lenses are used at distances closer than infinity, the focal length of the supplementary lens is disregarded. In this case some means of direct through-the-lens visual focusing must be followed. It is practically impossible to use telephoto lenses with supplementary lenses without through-the-lens visual focusing because of the extremely shallow depth of field when used at these close distances. With some cameras, a direct focusing tube to be used between the lens and lens mount on the camera, is available. Magazine cameras also have direct focusers and viewers.

Telephotos used with a close-up lens have one big advantage in that they can be used farther away from the subject, and still get the same large close-up images as obtained with the normal camera lens used just a few inches away. In many cases, with a close-working telephoto that has a small field of view, the supplementary lens can be dispensed with. Figure 7 shows a critical focusing type of 8 mm camera with a 2 inch telephoto lens being used with a 3 diopter supplementary lens at a distance of 13 inches. The field of view is 7/8x1 1/8 inches. The same telephoto used without a supplementary lens, and focused at its nearest distance, (in this case 4 feet) gives a field of view of 3x4 inches. This is ample for a large insect such as a butterfly.

A point that might be noted here is that although critical focusing camera equipment makes close-up filming comparatively easy on subjects or objects that "stay put," they still can't be used to film an insect that might move out of the framed field of view. For example, to get a follow-focus shot of a caterpillar crawling along a flower stem, a critical viewer cannot be used and a framer of some sort must be used instead. Therefore, the owner of a simple fixed focus camera can get just as good results with his camera and a framing device.

Theoretically, exposures should be increased on ultra close-ups. When using supplementary lenses, I have not found this necessary, except perhaps at extreme close distances, at 3 inches or less. From my own experience, I have found it best to do insect filming on bright sunny days with color, so that a fairly small stop can be used to get all the depth of field possible. As a rule I try to use at least *f*/4 and smaller stops whenever possible, even when filming at higher speeds. Most normal shots of 16-frame speed average *f*/5.6 in bright summer sunlight. I have taken perfectly exposed color shots of a honey bee on a dandelion blossom, filming with a hand-held framer 3 inches away, at an exposure of *f*/4.5 and 24-speed. The 8 mm Kodachrome frame enlargement (Fig. 8) of a wasp was filmed at 3 inches. Figures 9 and 10, of a yellow and black garden spider and butterfly respectively, were filmed at 8 inches. All filming was done with a wooden framer.

The amateur movie maker who is willing to do a little experimenting at first will find insect filming a fascinating phase of his hobby. The variety of subjects is almost endless and surely will provide plenty of color and action. Screen-filling close-ups of a grasshopper, a caterpillar chewing on a leaf, the busy bee on a hunt for nectar, and the many colored butterflies will prove interesting and novel. It's really fascinating to see a two-foot house fly on the screen. For the sake of continuity, it is a simple matter to add bug close-ups from time to time into a flower or garden reel, even one taken years ago.—

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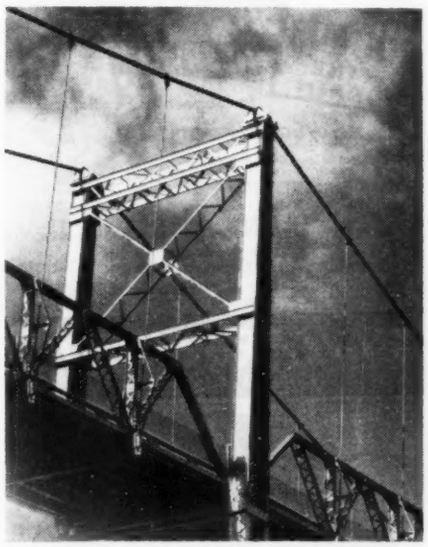
Camera Treasure Hunt

(Continued from page 48)

photographic attentions on the various objects that make up this map and then start your treasure hunt for the little "buried" photogenic gems you will discover. Any area of this scope has many, many parts that will photograph far better than the original, over-all scene that first took your breath away. Get out on foot and search for them—it's lots of fun. Start your "treasure hunt."

Using this general view as a "treasure map," all the other pictures shown with this article—and more—were found and made. First, I decided to try the same panorama shot by backing up a bit and



Close-up detail of a bridge structure was made after looking at picture possibilities suggested by the "treasure hunt" photo map found at top of page 48.

adding a couple of young girls to the foreground. (See picture bottom, left, page 48). This added human interest and gave the picture more depth and distance by giving the viewer a theoretical foreground base upon which to stand as he views the photograph.

Then I posed another couple of girls—the Bachtell twins of McGregor, Iowa—on an outcropping of rock, took myself and camera downhill and shot up at the girls, using the filter-darkened sky as a background (bottom center of page 48). Thus I already had two shots completed in my treasure hunt.

With the aid of an automobile, I beat the towboat (shown in the over-all photograph) that was moving slowly upstream to the drawbridge, and pictured it and the drawbridge in greater detail (see illustration). At this time the structural beauty of the highway bridge became more apparent, and two or three pictures of the bridge were made—including the close-up detail of the structure, illustrated with this article.

The railroad tracks that ran parallel to the river bluffs inspired the thought of getting a good locomotive shot. So, after a

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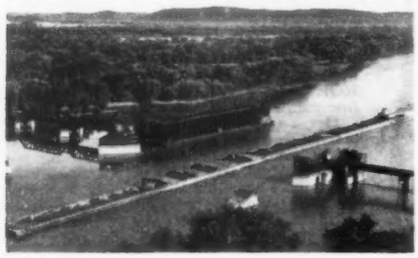
wait until the train came along, I was able to make the steam-puffing shot shown on page 49.

A small stream was located near this point, and it was the source of several



This towboat is the same as that seen in the general view on page 48, but it is given more meaning here by being shot in close-up as it goes through a bridge.

different views (including the one at the bottom of page 49).

All in all, it was a wonderfully exciting and lucrative camera treasure hunt—made possible simply by carefully "breaking down" the original panoramic scene into its more photographically valuable parts.

Try it sometime. It's much better than wasting film trying to include too much in your picture—no matter how beautiful such a scene appears to the eye. Take a camera treasure hunt instead . . . and don't forget that tripod and medium yellow filter, both of which were used in all these shots.

Remember, there's buried photographic treasure in them thar hills.—

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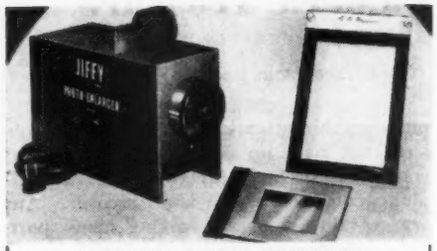

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PHOTOGRAPHING CHILDREN by W. Suschitzky, ARPS. Published by The Studio Publications, 381 Fourth Avenue, New York City. Cloth bound, 7½x9¾, 88 pages, profusely illustrated, $4.00.

In this revised edition of his well known book, Suschitzky sets out to tell how to use and select equipment and film, and how to best use them to take the kinds of pictures they can allow one to make. From his experience he draws data which illustrates the conditions under which child pictures can be made, the type of lighting to use, and supports each problem with an excellent example of his own work made under those same conditions. To many photographers this book will seem a re-iteration of the principles and techniques they know well, but to the camera worker who wishes to successfully photograph children, and who has not had a great deal of experience in that field, this volume will come as a help.

WAYSIDE SNAPSHOTS by Hugo van Wadenoyen. Published by the Focal Press, 381 Fourth Avenue, New York City. Cloth bound, 7x10, 88 pages, profusely illustrated, $2.50.

Focal Press with this book publishes another in its planned series of pictorial monographs on masters of the camera, with each volume supposedly the outstanding work of a great photographer, presenting his creed on art and technique. This particular photographer is a distinguished pictorialist, FRPS, and a Founder Fellow of the Institute of British Photographers.

Wadenoyen's love for the camera lies in its ability for uncompromising vision, and he uses it to capture his spontaneous pictorial reactions to individuality wherever he comes across it. These are not conventional postcard views, but rather romantic and fragmentary views of people and objects. Many readers will find themselves unable to appreciate the beauty and quality in some of these scenes—to these we say study the photographs you have made of the things, transient or permanent, which you have wanted to remember. Between Wadenoyen's pictures and yours there should be striking similarities.

Of particular attraction are his photographs of trees, which may prove an additional source of information and beauty to those who have found the article on photographing trees published in this issue of interest.

PHOTO CARTOONS by Willard D. Morgan. Published by Morgan and Morgan, Scarsdale, New York. Paper bound, 5½x8½, illustrated with sketches, 66 pages, 75 cents.

This tiny volume is a collection of wit, humor, and drollery which pictorially unfolds the trials and tribulations of photographers and photography over the past 100 years. It consists of approximately 200 cartoons which have been drawn from many varied sources. This presentation is not only an amusing collection of oddities, but almost a narrative history of the people,

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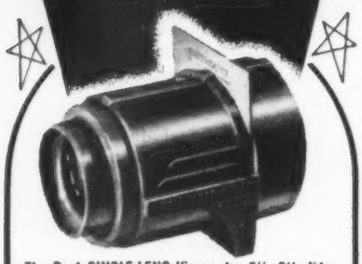

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EXPLORING OUR NATIONAL PARKS AND MONUMENTS by Devereux Butcher. Published by the Oxford University Press, 114 Fifth Avenue, New York City. Cloth bound, 7x9½, profusely illustrated, $2.75.

Rarely has the photographic public found available a volume such as this. Superbly pictorial, it is both a collection of fine pictures, and a guide to the National Parks and Monuments of this country. Any camera owner who plans a vacation, whether this year or in years to come, to any park or monument area of the United States will find this book a treasured reference. It gives a complete description of each vacation spot, its scenery, animals, birds, and plants; full information on how to reach each area by railroad or motor; accurate information on eating places and accommodations; the special attractions of each area; a double page map of the U. S., showing exact locations of this country's 24 parks and 38 monuments and contains 170 photographs of scenery, birds, animals, and plants.

GOTHENBERG-HAMNSTADEN with text by Gustaf Monthe and pictures by Karl Gullers. Published by Nordisk Rotogravyr, Stockholm, Sweden. Paper bound, 8½x11, 100 pages.

This is the newest of Karl Gullers' picture books, and as such merits a place with his other works. The photographs, superbly reproduced, are some of the Swedish photojournalist's best, and give an accurate view of a cross section of the Swedish people's life. Most of the prints reproduced are at least a full page in size, and allow the reader the opportunity for close study of the photographer's work and technique.

LET'S MAKE PICTURES, edited by Norris Harkness. Published by The Sun, New York City. Paper bound, 5½x7½, illustrated, 25 cents.

This small pocket book is a beginner's guide to better camera use, written by the author of the daily photographic column which appears in the *New York Sun*. Included in its pages are such items as Lighting and Posing, Box Camera Technique, Common Mistakes, Lens Facts, Exposure Meters, and many other subjects of interest to the beginning photographer.

The address of the publishing source for the *Film and Industry Directory* reviewed in this column last month was not given at that time. It is *Film and Industry Directory*, 6060 Sunset Blvd., Hollywood 28, Calif.

AUTOMATIC COMPOSING MASK

Place a black paper mask, cut in the design shown, on the groundglass focusing screen of your 2¼x2¼ reflex camera as an aid in visualizing the usable negative area for vertical or horizontal pictures. By composing the picture within the vertical or horizontal area bounded by the squares, you automatically allow for necessary cropping.—*Kenneth S. Johnson, Binghamton, N. Y.*

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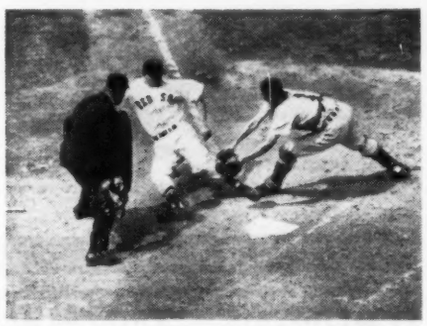
How to Shoot Sports

(*Continued from page* 81)

sure it would be in focus. I checked the scale, almost afraid to look; it read fifteen feet, and the shot was sharp and clear.

There is where experience played a part. Any amateur who wants to make sports should learn his camera first. Practice focusing blind with it, sitting in an easy chair and setting your focus quickly, without looking. Nine out of ten shots can be made with the camera at the pre-focused distance, but look what happens when action breaks inside that distance. Only familiarity with the camera got that picture, and it won an honorable mention in the 1946 Boston Press Photographers Association competition.

The only other point to make about shooting sports is patience. In the picture at the bottom right of page 80, the author (arrow) is running out on the field seconds after the end of the third game of the '46 World Series to get a shot of the winning pitcher, Joe Dobson (1) of the Red Sox. Several other photographers had the same idea, and for a while all was confusion. One has already made his shot (2) and two others (3 and 4) are about to take theirs as Dobson walks off the field surrounded by players offering congratulations. I kept walking backwards before him, staying fifteen feet away. Finally the break came, there was an opening, and the next morning the shot I made (shown to left of it) was on page one. The patience paid off because if I had shot too soon, I would have had a lot of backs to the camera, a lot of confusion, and not much picture. Instead, I got Dobson (center) Sox manager Joe Cronin (left) and shortstop Johnny Pesky.



These three pictures are the result of three photographers, working side by side, who reacted near-simultaneously to this picture possibility. Here Dom DiMaggio is beginning a slide into home plate.

After that we all hurried into the dressing room. Imagine fifteen photographers in a room the size of a three room apartment filled with thirty players, visitors, reporters, lockers, trunks, friends of players, with flashes popping all over the place, shouts, laughter, players being pushed into corners by hot and sweaty photographers who want "just one more," reporters breaking in and spoiling a pose for a statement, with the photographers trying to break it up and get the pictures finished. Steam is creeping along the floor out of the shower rooms, photographers are shouting a warning about foggy lenses to fellow workers, everybody is soaked with perspiration.

Thirty minutes later small groups of weary cameramen are standing on the sidewalk waiting for cabs. The job is done.

Finally, we can recapitulate. Any amateur who likes sports can make pictures as well as any newsman. Luck and the "breaks" come first. Shoot everything that looks good, and in that half-second after your brain telegraphs the order to your trigger finger to "shoot," the picture might become a good one, a prize winner.

DiMaggio crosses the plate a moment after Catcher Hal Wagner made the tag. DiMaggio's hand is above umpire's shoe.

Remember you must know your camera. Learn to operate it, as newsmen operate theirs, without any more thought for the processes of changing films, cocking the shutter, pulling slides, than an author has for the processes of typewriting.

DiMaggio's hand has come down on the umpire's shoe. Each of the photographers used Big Bertha cameras with long lenses.

Pre-focus on the spot where action can be reasonably expected, and then if there is a sudden break, you can shift. *Don't* try to change focus and follow the action continually, for nine out of ten of your negatives will be out of focus.

Lastly, be patient. If the action is too far away, wait until it comes closer. It will eventually, so don't try to chase it all over the field. Wait for it to come to you, then shoot fast and often, and see if your sports pictures don't improve.—

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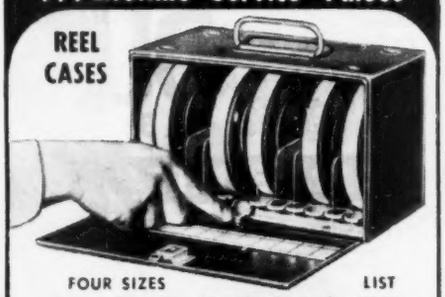

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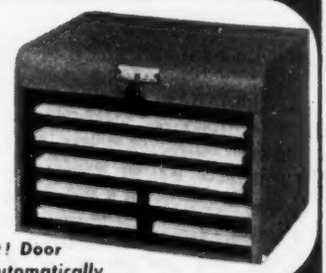

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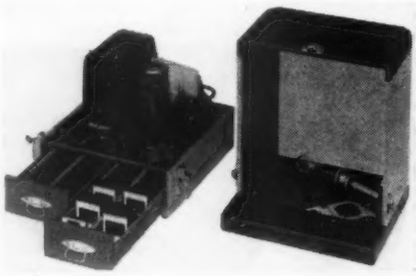
Trade Notes and News

(*Continued from page* 84)

larly adaptable to child portraiture. Write the manufacturers at 9032 West Pico Blvd., Los Angeles 35, Cal. for further information.

A COMPACT PORTABLE CASE for the Kodaslide Model 2-A slide projector is introduced by Barnett & Jaffe. The new all-plywood case has a coinscrew to fasten the projector to the case, and two Sequence Unifile drawers are included. These drawers are interchangeable



Projector case has interchangeable drawers.

with other cases and cabinets made by the manufacturer. The Royal Slide Projector Case comes complete with a lens holder mounted on the platform, and a permanent miniature screen in the lid, with a compartment for the sequence cable release. It sells for $12.

A COMBINATION REFLECTOR designed to accommodate a No. 1 floodlamp or Nos. 22, 50, and 31, flashbulbs is being introduced by Carr Associates, 8637 W. Washington Blvd., Culver City, Cal. The new Carr 10-Inch Flash-Flood Studio Reflector has a spring clip to keep the reflector in a set position, and heavy-duty cord and hard rubber plug. For further information, write the manufacturer.

A BUILT-IN COMPARTMENT to hold filters and filter adapters, is one of the features of the new Gadg-it camera cases now offered by Louis Lefkowitz & Bro. Inc. The new case

New case has built-in compartment for filters.

also has a film speed record of metal construction mounted on the outside of the case. The first three new models are designed for the Kodak 35, Kodak Flash Bantam, and Leica cameras.

A NEW SPLICER for 8 and 16 mm sound and silent film is announced by the Mansfield Industries, Inc. with its new Mansfield Junior Splicer which is made of aluminum and mounted on a wooden board. Price, including splicing fluid and water container bottle, is $2.95. Write the manufacturer at 1227 Loyola Ave., Chicago 26, Ill. for complete information.

A NEW PANCHROMATIC FILM for 8 mm movie cameras has been announced by Kryptar Corp. The new Kryptar Panchromatic black-and-white film has an exposure index of 50

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daylight, and 32 tungsten. The filter factors (daylight) are: K-1, 1.5; K-2, 2; K-3, 2; G (deep yellow), 3; and A (red), 6. It is a double-8 type film packaged in daylight loading rolls of 25 feet with the processed length, 50 feet. Processing is included in the purchase price.

FOR COLOR PROCESSING, the Eastman Kodak Co. announces its new Kodak Process Thermometer with an extended scale calibrated from 55 F to 125 F and an expansion chamber to 160 F. The improved model will be available at the same price as the old model, $9.50.

NEW BRITISH CAMERAS to be made available in this country soon, have been introduced by Agilux, Ltd., of Croydon. The Agiflex is a new single-lens reflex camera somewhat resembling the pre-war Korelle Reflex. The camera takes 120 film with 12 exposures,

Agiflex, new reflex camera (above) has f/3.5 lens, takes 120 film. Agifold (below) has an f/4.5 lens, takes 12 shots on 120 or 620 film.

2¼x2¼. It has a coated 80 mm f/3.5 lens with bayonet mount for interchangeability. The price will be about $170. The Agifold camera takes 12 exposures on 120 or 620 film; has a coated 90 mm f/4.5 lens, and will be in the $40 class.

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DESIGNED FOR THE AMATEUR, a new developing tank introduced by the Testrite Instrument Co. is suitable for black-and-white, and color film from 35 mm to 116 size. Featuring a transparent reel, positive locking arrangement, and multi-pouring vents, the new tank sells for $3.25 including tax.

A PRINT FRAMING KIT has been introduced by the Superb Photo Accessories Co., 9215 Venice Blvd., Los Angeles 34, Cal. The new Spaco Pic-Mount frames prints in a variety of sizes on standard 14x17 and 16x20 glass-

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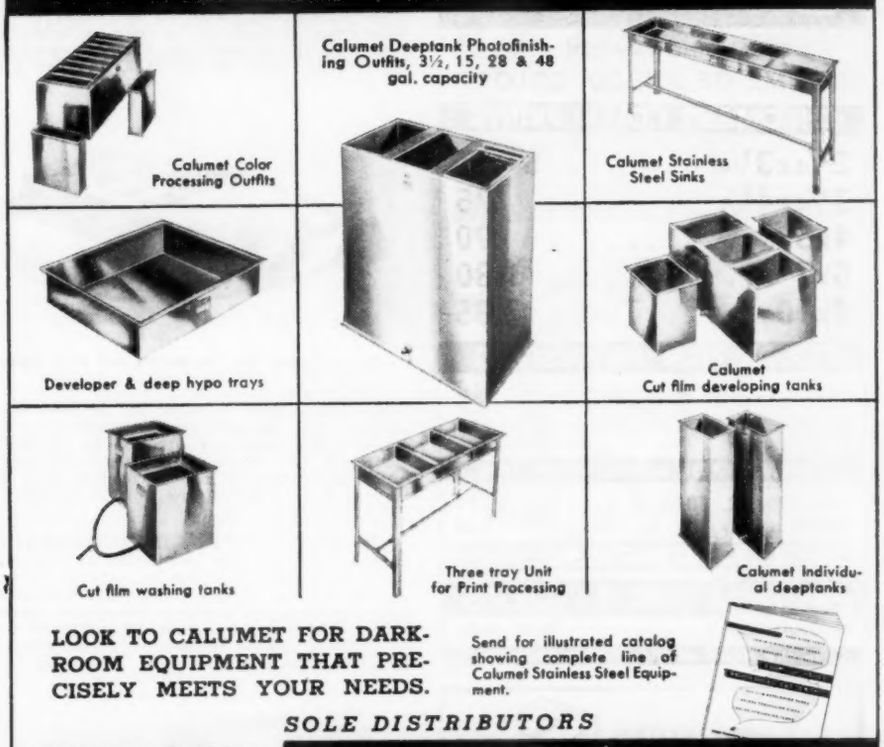

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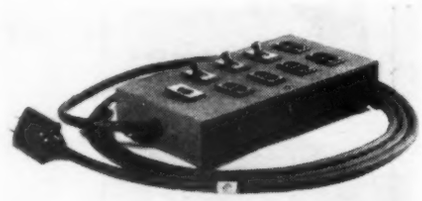
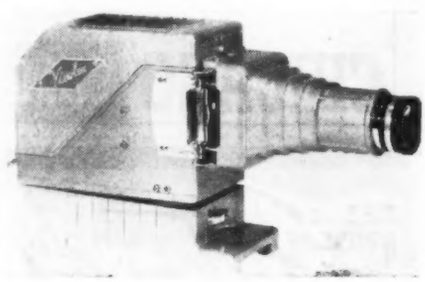
A REDESIGNED MODEL of the Control Panel, multiple controlled electrical connection from a single outlet, now is being produced by Ewart and Koch. The new unit uses 15 amperes, 115-volt switches, and has a red



Control panel has five outlets and pilot light.

neon pilot light to show an active current supply. The regular retained features include three single outlets controlled by individual switches, two live outlets, fused attachment plug, eight feet of rubber-covered cord, and rubber feet. Price of the unit is $10.95.

A POSITIVE TILTING MECHANISM is one of the features of the new model AP-5 2¼x2¼ slide projector announced recently by Viewlex, Inc. Designed with a new slide carrier, the unit features an aspheric condenser system coupled with an *f*/3.5 coated anastigmat lens. The optics can be cleaned by lifting out separately contained condenser lenses in their



Slide projector has condenser system, *f*/3.5 lens.

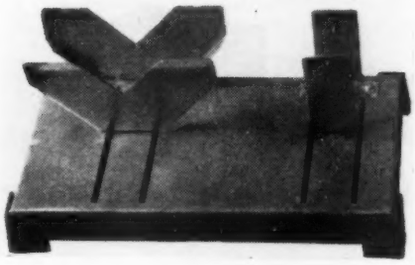
own holders. The projector is mounted in a lift-off case and can be removed and used on a tripod. Price of the projector is $49.75, and the carrying case is extra, at $7.45.

VERSATILE LIGHT STANDARDS have been introduced by the American Photographic Instrument Co. with its four models of the Pic Featherlite Stands. The collapsed length ranges from 18 inches to 26 inches and the extended length is from 7 feet to 11 feet. The sections cannot come apart due to a positive-stop section-overlap fitting which also prevents the top section from falling through to the bottom of the stand. Pneumatic shock absorbers make the sections collapse slowly. The stands can be used as a camera support at low level for any reflex camera. Prices range from $11.95 for the 18-inch model to $14.95 for the 26-inch model. Write the manufacturer at 241 W. 27th St., New York 1, N. Y. for complete information.

A COLOR FRAMING KIT that contains a new applicator for coloring the edges of prints without brushes or ruler, is announced by Frederick D. Fisher with his new Framo Color Framing Outfit. The new kit has five colors; red, blue, green, silver, and gold, and retails at $1.95 complete.

A NEW STUDIO LIGHTING system to permit photographers to work at smaller lens apertures, is being introduced by the Eastman Kodak Co. with its Kodatron Studio Speedlamp which has an approximate 1/5000 sec. flash duration and is well adapted to color photography when used in combination with various CC filters. A 10-second interval is required between flashes. The new unit has a polished reflector with removable diffusion screen and adjustable barn doors. The stand has built-in stops and may be securely locked, using screws operated by large plastics knobs, up to 10 feet. The power unit has three built-in lamp cable receptacles and is mounted on a dolly. The flashtube can be operated by the flash trip button built into the power unit; by a furnished push-button trip cord for open flash exposures; by the push-button trip cord connected for synchronized flash exposures; and by the built-in photocell to simultaneously flash several lamps actuated by separate power units. The Kodatron unit will be available at $600, plus tax.

TO FACILITATE LOADING developing tank reels, the Roberts Reel Loader is being introduced by Glen Roberts, 15130 Ashland Ave., Harvey, Ill. The device consists of a base with non-mar feet, two adjustable brackets to hold any reel size or film from 35 mm to 116, and weighs only a few ounces. The film roll and reel are placed in the respective brackets,



Brackets hold tank reels from 35-mm to 116

where they are held by spring tension, leaving both hands free. Retail price of the unit is $2.25 plus tax. Write the manufacturer for complete information.

NEWS NOTES: The S. O. S. Cinema Supply Corp., mail order dealers in motion picture equipment for advanced amateurs, have moved to their own premises at 602 W. 52nd St., New York 19, N. Y.

The Peerless Film Processing Corp. has announced that increased facilities for the application of their vacuum vaporating treatment are now available at the laboratories of Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11, Mich., and Sawyer's Inc., 725 S. W. 20th Pl., Portland 7, Ore.

Dowling's, Inc., 570 Fifth Ave., New York 19, N. Y., announced the availability of their new free 1948 mail order catalog containing 42 illustrated pages of the latest photographic equipment, with prices and other information. Write for your free copy.

Released with new illustrations and up-to-the-minute information, the new and revised editions of the Kodak Data Books, "Kodak Papers" and "Kodachrome and Kodacolor Films," have been announced by Eastman Kodak Co. The new books are punched for insertion in the Kodak Photographic Notebook and are priced at 35 cents each.

The Golde Mfg. Co. has created a new Sierra Brown baked-enamel finish with a silver sparkle, for all Golde products, including the complete line of Slide Projectors, and spotlights.

The Edwal Laboratories, Inc., of Chicago announced recently that the formula and packaging of their Thermofine Developer has been revised to give more rolls per quart. It will now have a replenisher, and will be packed in a gallon size for quantity use.

PERSONALS: JOSEPH R. FORREST, General Manager of Radiant Mfg. Corp. has been appointed Treasurer of the company . . . WILLIAM BALCH, in addition to his post as New York District Manager for Ansco, becomes Eastern Sales Manager in charge of the region consisting of the Binghamton, Boston, Cincinnati, New York, and Washington . . . HAROLD A. EDLUND, Ansco's Chicago District Manager, becomes Western Sales Manager which includes Chicago, Dallas, Los Angeles, and San Francisco districts . . . MAXWELL SHUSTER has been appointed manager of the district sales office in Cleveland of the Photo Products Department of the Du Pont Co., it was announced recently . . . HAROLD G. CHENEY has been appointed assistant manager of lamp sales for the Westinghouse Electric Corp., it has been announced . . . CHARLES W. SEAGER has been appointed head of Ansco's Education Department, succeeding Dr. JOHN A. TIEDEMAN who resigned to do research work in the Johns Hopkins Applied Physics Laboratories . . . CLARENCE E. BOYD has been named manager of Eastman Kodak Stores in Chicago, and RALPH VERASKA has been appointed manager of the Kansas City store.

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CONTESTS MARKETS

CONTESTS

POPULAR PHOTOGRAPHY'S 1948 PICTURE CONTEST is open to both professionals and amateurs. Prizes totalling $60,000 in U. S. Savings Bonds plus trophies and certificates will be awarded, including six prizes each month and prizes at the end of the contest. No entry fee or limit to the number of pictures submitted; both black-and-white prints and color prints and transparencies are eligible. Final closing date is October 1, 1948. For entry blank and further details on contest rules, see pages 132 and 133.

OUTDOORS magazine is offering $50, $30, and $20 every month for the best three pictures submitted of fishing, hunting, camping, boating, or sporting dog subjects. In addition, *Outdoors* will pay $5 for all non-prize winners that the magazine publishes. Prints should be black and white, glossy, and should not measure less than five inches by the smallest dimension. Technical data must be included. Address entries to Camera Trophy Contest, *Outdoors* magazine, 136 Federal St., Boston 10, Mass.

THE STATE STREET COUNCIL of Chicago announces a competition for the best news feature photograph of the year depicting State Street Life. The contest is open to any photographer or camera man regularly employed by a Chicago newspaper, magazine, or news bureau. All photographs must have been published or shown as newsreels during the contest year; prints must be 11x14 and be accompanied by a clipping of the published picture or certificate of release from the newsreel. Pictures published between Dec. 1, 1947 and Aug. 31, 1948 are eligible. Prizes of $500, $300, $150, and $50 in U. S. Savings bonds will be awarded. Address entries to the State Street Council, Room 608, 209 S. State Street, Chicago 4, Ill.

FLASHSHOT OF THE MONTH CONTEST, sponsored by Wabash-Sylvania, is open to all professional news photographers of the country. The contest consists of a series of monthly competitions lasting throughout 1948. Pictures must be taken during the period of the current month's competition to be eligible for judgment that month; they should be 8x10 glossies, with complete data and caption, and sent to Flash Contest Manager, Wabash-Sylvania, 500 Fifth Avenue, New York 18, N. Y. Prize each month will be a Nastrix strap watch worth $250.

THE SANTA FE RAILWAY is planning a photographic competition in connection with the First Chicago Railroad Fair, opening July 20. Black-and-white and color will both be eligible with top prizes of $200 in each class. Next in line are prizes of $100, $50, $25, and $15, plus 25 merit awards of $10 each and 50 honorable mention ones of $5. The contest is open to both professional and amateur photographers; black-and-white prints must be 4x5 or larger and no larger than 11x14. Color slides can be any standard film size. There is no limit to the number of entries allowed, but all pictures must be taken on the Fair grounds. Winners become the property of the Atchison, Topeka, and Santa Fe Railway Company. Send all entries to Photo Contest Committee, Santa Fe Railway, Room 328, Railway Exchange Building, Chicago 4, Ill., before midnight Sept. 15, 1948.

THE CAMERA magazine announces a series of contests offering awards of $100, $50, and $25 monthly for black-and-white prints. Winners of $100 prizes are eligible for $1,000 grand award at the end of the year. Other divisions and prizes are: 2x2 color slides, $1500; home movies, black-and-white or color, 8 or 16 mm, silent, $1500; color prints, $1500. Black-and-white print competition closes 1st of every month, home movies on Sept. 1, 1948, color slides on March 1, 1948, and color prints Nov. 1, 1948. Any photographer is eligible to enter each or all divisions. Entries must be accompanied by an official entry blank. Address inquiries to General Contest Editor, The Camera, 306 N. Charles St., Baltimore 1, Md.

PSA COLOR division is sponsoring contests for color slides and prints for 1947-48 season, which are open to all color photographers. In

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addition to the medals and ribbon prizes, each entry receives a criticism, if requested. Entry forms are available from Blanche Kolarik, 2824 S. Central Park, Chicago 23, Ill.

THE NEW YORK HERALD TRIBUNE announces that it will handle the $10,000 Newspaper National Snapshot Competition in the New York area. The contest runs May 23 to Sept. 11. Top prize will be $1,500 for a single picture, judged on general interest and appeal rather than photographic technique. In order to be eligible for the nation-wide prizes, a contestant must first win one of the weekly local prizes in one of four classes. Entries in the New York area should be sent to the New York Herald Tribune, 230 West 41st Street, New York 18, N. Y.

IOWA STATE FAIR announces a photographic competition open to the world and offering more than $100 in cash prizes for its 1948 Photographic Salon. Eighteen different sections ranging from action photos to still life subjects are offered in this year's classification, including a special class for colored photos. Complete premium list may be obtained from L. B. Cunningham, Secretary, Iowa State Fair, Des Moines, Iowa. Dates of the 1948 Fair are Aug. 25 to Sept. 3.

THE WISCONSIN CENTENNIAL is featuring a photo contest open to any Wisconsin resident and sponsored by Ed. Schuster and Co., Kryptar Corp., and Curtis Circulation Co. Prizes ranging from $40 to $5 will be awarded in each of five groups: Wisconsin industry, historical scenes, Centennial activity, babies, and a special class for high school students. A grand prize of $100 will also be awarded. Pictures must be taken on Kryptar film after May 1, 1948 and must be unmounted and unretouched. For entry forms write Schuster's Photo Contest, N. 3rd St. and W. Garfield Ave., Milwaukee 1, Wis. Any number of pictures may be submitted; contest ends at midnight, Sept. 30.

SIX ARGUS FILTER-PHOTO CONTESTS will be held during the next six months with prizes totalling $840 for amateur photographers. Pictures submitted must be taken with a filter, though not necessarily an Argus filter or with an Argus camera. Full details and entry blanks are available at Argus dealers. The contests will continue until November.

THE SECOND INTERNATIONAL ZOO PHOTOGRAPHY COMPETITION, sponsored by the Nature Camera Club of Chicago and the Chicago Zoological Park, is offering prizes up to $100 in each division. Prints and slides taken in any zoo in the world are eligible; no entry fee is required and as many as six prints and six slides can be entered. Contest closes Sept. 15, and selected pictures will be on exhibit at the Brookfield Zoo, Oct. 3 to 31. Entry forms can be obtained from Ben Hallberg, 3336 Grand Blvd., Brookfield, Ill.

GAINES DOG RESEARCH CENTER is offering prizes totalling $1,125 in a dog photo-contest sponsored as part of the observance of National Dog Week this fall. Entries are in three classes: Amateurs, Members of Camera Clubs, and Professionals. Prizes of $250, $75, and $25 will be given in the first two classes, and a single prize of $350 in the last. Any good, interesting dog picture may be submitted, close-ups preferred. Entries and requests for information should be sent to Gaines Dog Research Center, 250 Park Avenue, New York 17, N. Y. The contest closes 4 PM, Sept. 10.

MARKETS

NATIONAL PHOTO FEATURES, 3500 Emerald St., Philadelphia 34, Pa., is in the market for 4x5 Kodachrome transparencies of attractive girls, children, animals, etc. Also needed are 8x10 black-and-white photographs, either single shot or in series, on human interest, personalities, spot news, and sports. Include return postage and release with material. Copyrighted pictures are not wanted.

THE OKLAHOMA TRANSPORTER wants photographs pertaining to automotive transportation covering such subjects as trucks on the open road, wrecks, fires, new or unusual equipment, repair shops, etc. With each photograph or series there should be a brief explanation of 50 words or less. Prints should be 8x10 glossy with release. Payment of $2 to $5 on acceptance. Send to the Oklahoma Transporter, P. O. Box 814, Tulsa 1, Okla.

PHOT-O-PINION, a survey and photographic service for trade and business papers, is seeking new correspondent-photographers. Payment is $3 per photo and 25-word legend. All work is on a definite assignment basis. When applying, correspondents should give age, experience, present business affiliation, present area in which he is now operating, and submit

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small sample of camera work. Enclose return postage. Address Phot-O-pinion, 49 Monticello Ave., Jersey City, N. J.

ROLLANS AND JOSEPH are looking for good color transparencies, 2½x3½ and up, of babies and children, animals, children and animals together, and pretty girl pictures of "Cover Girl" type and quality. Also black-and-white prints, 8x10, glossy, of the same subject matter. They pay 50 percent of gross, after the sale. For information, write Clarence M. Rollans, Rollans and Joseph, 2161 Shattuck Avenue, Berkeley, California.

FINECRAFT COLOR wants transparencies 2½x2½ to 4x5 for sample and display use. Scenics, women, and children desired, and all should be vertical composition. Photo and model releases with all transparencies, which remain the property of photographer; reproduction rights wanted for one year. Will pay $5 to $10 per transparency. Address Finecraft Color Laboratories, Inc., Dept. 2, 1015, 6th Ave., New York 18, N. Y.

OUTDOOR PHOTOGRAPHERS LEAGUE, non profit organization of amateur as well as professional movie and still camera enthusiasts and illustrators, is in a position to market photo features along outdoor lines. Interested free-lance cameramen can obtain specific information on OPL, types of material desired and how pix are handled and payments made by writing to OPL, 4486 Point Loma Avenue, San Diego 7, California. Sample Newsletter sent on request.

IRWIN W. REED COMMERCIAL PHOTO AGENCY is in the market for 4x5 color films and 8x10 glossy black-and-white cheesecake, glamour portraits, pin ups, colored girls, farmerettes, cowgirls, commercial fishing, marine, farm life, poultry and stock. Payment is on a commission basis, the agency deducting 25 percent. Models' release must accompany all photos. Write to Irwin W. Reed, East Jordan, Mich.

PEOPLE'S WEEKLY, 270 North Circular Road, Dublin, Ireland, is interested in purchasing brightly written feature articles of 600 to 700 words, illustrated by four or five action or close up photographs with captions. Subjects of general appeal to the average popular magazine reader are wanted: wild life, strange peoples and customs, adventures, science, famous men, hobbies, furnishing and decoration schemes, unusual cookery recipes, etc. Suitable material is paid for on acceptance; rejects will be returned to senders at the magazine's expense.

H. B. KAPPELHOF ASSOCIATES are planning a new syndicated house organ-type magazine which will be distributed under various titles through leading West Coast firms to their customers. They plan to pay $10 and up for photographs. Many types of readers will be reached, so that no special slant is necessary. Return postage must accompany pictures. Address to H. B. Kappelhof Associates, 638 Sacramento Street, San Francisco 11, Calif.

MASSACHUSETTS ZOOPHILIST SOCIETY is interested in purchasing any type of domestic animal interest photos and transparencies, paying from $2 to $10 each. They particularly want special interest emphasizing the rabbit and fur animals. Address submissions to Massachusetts Zoophilist Society, Ben J. Mickewitz, Secretary, North Wilmington, Mass.

NEW HOLLAND MACHINE COMPANY is in the market for action pictures of operational scenes in which their farm and industrial machinery is shown at work in the United States and Canada. Before submitting prints, write to Supervisor of Photography, Advertising Department, New Holland Machine Co., New Holland, Pa.

MICKEWITZ & ASSOCIATES are looking for color transparencies of pretty girl shots ideal for calendar and art. They pay 60 percent of gross after sale. Animal and industrial slides are also in demand. Write to Mickewitz & Associates, Box 113, North Wilmington, Mass.

WORLD IN COLOR PRODUCTIONS of Elmira, N. Y., is interested in buying 16-mm Kodachrome footage of the following areas: Acadia National Park (Maine); Big Bend National Park (Texas); Carlsbad Caverns (New Mexico); Isle Royal (Michigan); Shenandoah National Park (Virginia); Wind Cave (South Dakota); Mammoth Cave (Kentucky); Everglades (Florida); and Banff-Lake Louise (Canada). Requirements, 150 foot original each subject. Scenes short, not over 5 feet each. Filmed from tripod mount, 24 frames per second. Screen credit and national prominence given photographers whose work is accepted. Do not send films but write to World in Color Productions, Elmira, N. Y.

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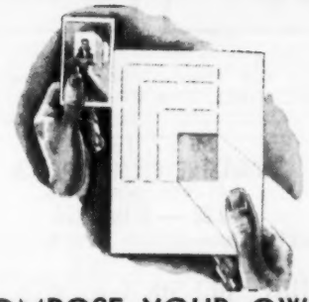

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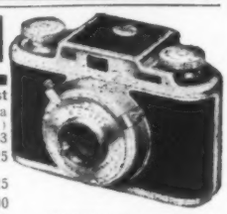

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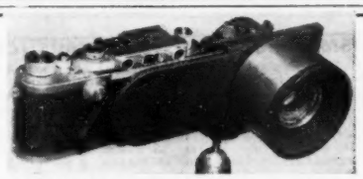

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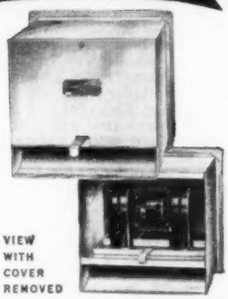

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R. B. GRAFLEX 2¼x3¼ Series B, like new, 127 mm Ektar coated, 3 holders $125.00. Cline Studios, 115 E. 8th St., Chattanooga, Tenn.

SUPER Ikonta C f4.5 Tessar, coupled, used but excellent $110.00 C.O.D. Express inspection privilege. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

REVERE, Keystone, Eastman and Ansco Still and Movie Camera, projectors, film and accessories. Conner Films, Port Clinton, Ohio.

SURPLUS Film hangers, 4x5, stainless steel, 37c each: check or money order. Tintype, 8687 Melrose Ave., Hollywood 46, Calif.

BUY Direct: Cameras, equipment. Save dealer's profit. New directory, 25c. "Camera", 126-P Lexington Ave., New York 16, N. Y.

BARGAIN list, free; hundreds of cameras, projectors, films, supplies. We buy, trade. "Cameraman," 1265 Broadway, New York, N. Y.

CANADIANS. We have the finest assortment of new and used Rolleiflexes, Rolleicords, Leicas, Contaxes, Super Ikontas, Korelles, Exaktas, Robots, Medalists, Contaflex, Retinas, Weltinas, Busch Pressman, Speed Graphic, Press King, Minox, Tenax, Argus, Argoflex, Baldaxette, Dollinas, Deardorff, Foth Derby, Graflex, Ikoflex, Super Kodak, Makina, Maximar, Voigtlander, and many other cameras too numerous to mention. All makes of movie cameras and projectors such as Revere, Bell & Howell, Briskin, Siemens Keystone and others. New and used Leica wide angle and telephoto lenses and accessories. All makes of enlargers, lenses, exposure meters, etc. A complete line of equipment for Professional photographers. No catalogue. Write your needs. Every item we sell is guaranteed. Buy with confidence at one of Canada's great camera stores. Simon's Camera Exchange, 11 Craig West, Montreal, Quebec, Canada.

CONTAX, Leica Cameras, lenses, binoculars, accessories, scarce items. Repair, trade, buy, sell. Free list. Horton, 115 N. Main Street, Santa Ana, Calif.

OPPORTUNITY of a life-time, to get an f1.9 wide angle, four element achromatic lens for $6.50 instead of $150.00. 3⅔ in. focal length. Gives great covering power and critical definition. This is a perfect lens complete in lens barrel. McCoy Sales Company, P. O. Box 335, Berea, Ohio.

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ZEISS Super Ikonta C Special, f3.5 Tessar, 1 to 1/400th, coupled rangefinder, excellent condition. Best offer, Box 814, Hurley, New Mexico.

I WILL buy your 5"x7" or 8"x10" camera regardless of condition, or any other photo equipment you might have. I buy, sell and exchange. W. K. Crosson, 13501 Dexter, Detroit 6, Mich.

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NEW, unused Contax II (German). "T" coated Sonnar f.2 case, $295.00. Frank Herman, 7945 S. Crandon, Chicago, Ill. Saginaw 4332.

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BANTAM Special II. 9605 E. Outer Dr., Detroit 5, Mich.

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LEICA, Contax or Rolleiflex. Mr. Morris, 172 Martine Ave., White Plains, N. Y.

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ARGUS cameras any model, any condition. Cashier's check by return mail. Camera will be returned if offer not acceptable. Send camera to The Argus Man, P.O. Box 619, North Hollywood, Calif.

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SEND us your camera today. Will send certified check by airmail immmediately. Items held 10 days for your approval of our price. Free estimates. Trade-ins. Highest prices in the U.S. for photo equipment. "Cleveland's Camera Super-Market," Rothart and Reitman, 1900 E. 9th St., Cleveland 14, Ohio.

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WANT fine cameras, lens, etc. Also Rollei, Leica and Contax lens and accessories. Trade or pay cash. Kirby, 730 Edgemont St., Dallas 16, Texas.

ASK how to ship your camera C.O.D. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

HIGH grade Domestic and Foreign cameras and lenses in good condition. Our check in return mail same day equipment received. Send us your cameras at once. We will hold cameras 10 days for your approval. If desired, send express C.O.D. with privilege of examination. Highest prices paid. Indiana's Largest Camera Store, Capitol Camera Co., Inc., 207 W. Washington St., Indianapolis 4, Ind.

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ZEISS Movikon camera or complete outfit. W. Alden, 617 West End Ave., New York 24, N. Y.

SUMMAREX 85mm f1.5 lens for Leica. Arthur Rich, 645 West End Ave., Apt. 5F, New York, N. Y.

WANTED for Export, 8mm and 16mm Kodak and Ansco movie film. Write Camera Utilities, Inc., 890 Avenue of the Americas, New York 1, N. Y.

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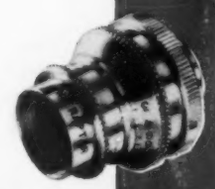

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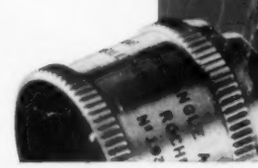

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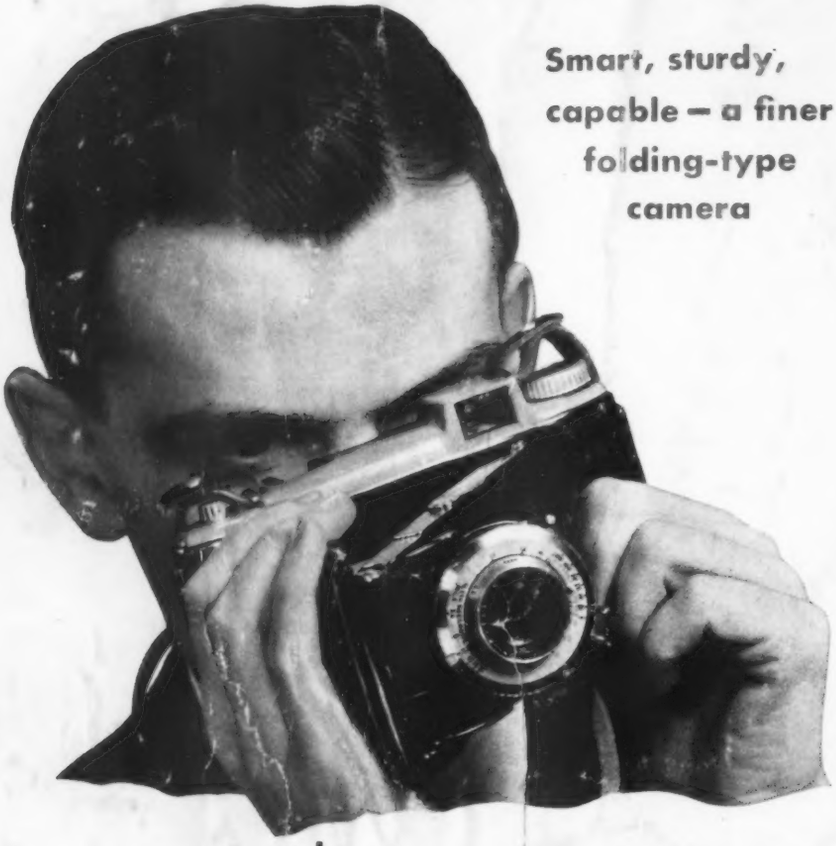

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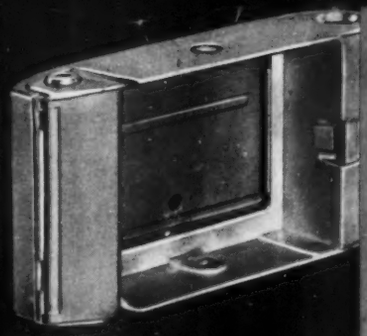
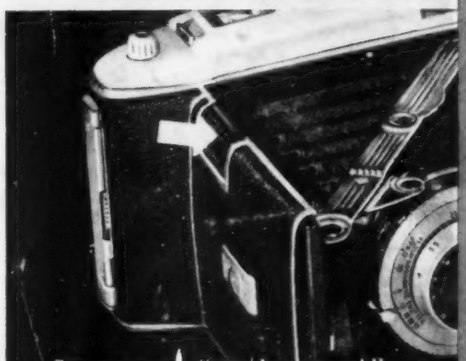
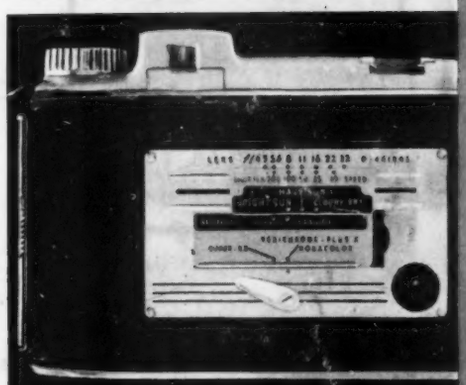


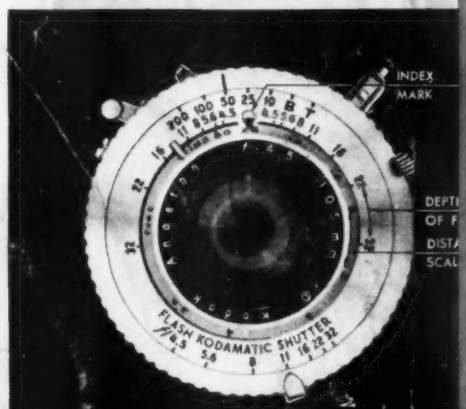
Rugged, die-cast aluminum body f maximum strength and rigidity.



For exposures "steady as a rock" —Shutter release is set into edge of bed plate (see arrow).

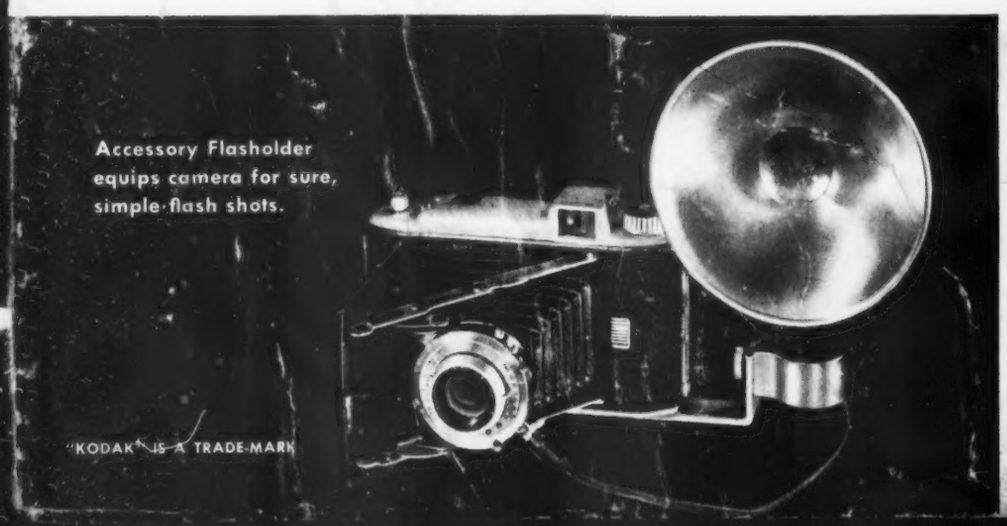


Quick-set exposure computer right the camera. Newly engineered film-transport for easy winding.



Lens—*Lumenized f/4.5*, depth-of-field scale etched on mount. Shutter—1/200 Flash Kodamatic.

Koda



Accessory Flasholder equips camera for sure, simple flash shots.

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